

# An Actor on Dramatic Criticism



GRACE DARMOND  
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PRICE  
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Drama, Vaudeville and Motion Pictures



The devoted Gecho (Taylor Holmes) in "Trilby" comes to the studio to pay his tribute to Trilby (Phyllis Neilson-Terry), who after a long separation, is united to her old sweetheart, Little Billie (Brandon Tynan)

WALL, N. Y.



Moffet, Chicago

Janet Beecher will, undoubtedly, prove very resourceful in the role of the female physician in "The Love Thought," the new play which David Belasco will shortly produce



Jack Point's friends in "The Yeoman of the Guard" taunt him for his efforts at love-making by singing "Every Jack should study the knack if he wants to make sure of his jill." From left to right, Gladys Caldwell as Phoebe, Arthur Aldridge as Colonel Fairfax, DeWolf Hopper as Jack Point and Natalie Alt as Elsie.

WALL, N. Y.



Clifton Crawford as the eccentric rounder, Bronio in "The Peasant Girl," caught at a mournful moment when he believes he has good reason to be jealous of his chum, Count Bolo



A scene from the thrilling melodrama, "A Celebrated Case," in which the Count de Mornay is exposed as an impostor and murderer. The distinguished players from left to right are,—Robert Warwick as the villainous Count de Mornay, Eugene O'Brien, Elita Proctor Otis, Florence Reed as Valentine, Nat C. Goodwin as Denis O'Rourke, Otis Skinner as the unfortunate Jean Renaud, Ann Murdock as his daughter, Adrienne, Frederic de Belleville as the Duke d'Aubeterre, and Minna Gale Haynes as his wife

WALL, N. Y.

## SPRINGTIME OFFERINGS IN THE SHOW SHOPS





# THE NEW YORK DRAMATIC MIRROR



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## DRAMATIC CRITICISM VIEWED BY AN ACTOR

By EDWIN MORDANT

**C**RITICISM of productions has become an institution which entails a responsibility upon one who undertakes the labor of reviewing the many productions made in New York city during a season. The variety of entertainment presented requires exceptional ability in the reviewer, and he must (or should) preserve clear vision at all times. It cannot be accomplished along any set line of rules. The reader of a criticism will oftentimes form opinion of a production—for the reviewer is in the position of censor. He therefore wields an influence that is unique. Above all, he should at all times be just.

When a manager presents a play to the public we presume he deems it worthy of consideration. Many minds enter into its production. First, the author has toiled to make the play; then the director makes careful study of the manuscript. Finally, the actors engaged to perform the play concentrate to make characterizations, and realize the persons they are engaged to represent. Thus months may be consumed in attaining a result. It is folly to say all these minds are wrong—or deficient.

The reviewer of a play sees the result, and, at a glance, judges it. It may not strike his fancy, and he condemns it. The actors may do things that he can find fault with; but the actor is not always to blame. He is part of a whole and subject to the director's will. The theme of the play may not please; but that is the fault of the author. However, the audience may like it. The manager (who produces the play) and the actors (playing the parts) should receive careful consideration. To say any production is hopeless is sweeping—unless a reason is given. To affirm the same about an actor's performance is equally unjust. No manager or actor is afraid of just criticism; but we look to the critic to point out mistakes. That is criticism.

Criticism of the drama can never be academic. It is the result of training; and the man (or woman) who attempts to criticize a production should have technical knowledge of the stage. It cannot be taught

any more than acting can be achieved by correspondence. Theory of both may be taught, but experience must be had to produce the finished artisan. Then sympathy with the player and producer must enter into consideration. Holding a player and author up to ridicule is not criticism. Because the people of the stage are public servants does not give any one the liberty of abusing them. The critic who accepts courtesies from a management owes him some degree of consideration; and so does the newspaper accepting payment for advertising. Neither have a right to injure the property rights of a customer. That does not say they are denied the privilege of voicing their opinions; but it should be tempered with a sense of justice.

Recent criticisms of "The Revolt" prove the strength of my argument. Because the second act recalled similar locale in other plays of recent production, it produced adverse criticism for the play as an entirety. The theme, upon which "The Revolt" has been constructed, was ignored. Or, if referred to, was ridiculed. The second act is merely an incident to development, and I defy any reviewer to discover an offensive line or situation in it. Indeed, in the whole play. They are privileged to dislike the theme; but, after all, that is only one person's opinion. The public decides the success, or failure, of a play. The reviewer can aid by presenting his views without prejudice, rancor, or abuse.

Members of the profession remember the able criticisms of Mr. Adolph Klauber during his connection with the *New York Times*. Mr. Klauber began as an actor, and this knowledge was valuable when he became a critic. His reviews were aids to better things. The *New York Dramatic Mirror* has always been just. George Goodale, of the *Detroit Free Press*, has never spoken derogatorily of a member of the profession, and he is revered by all. These two gentlemen have acted upon the principle that actors are human beings doing the best they can, and therefore deserve commendation—instead of

condemnation. And the manager deserves the same consideration unless his productions are absolutely hopeless. It would be much better to ignore entirely than abuse.

Frequently a critic attempts to cover several plays the same evening. He will see a portion of each, and attempt to criticize them on their respective merit. That is absolutely impossible, no matter how much ability he may possess. In fact, no criticism should be made until it has been thought over. Many depend upon the impressions gathered by some one else. That, also, is manifestly unjust.

Let me recall two instances that will prove my contentions. I produced a drama in which a beer barrel was used. The critic in question attended the first performance very much under the influence of liquor. All he saw was the beer barrel; and he wrote a humorous critique that held the production up to ridicule. The critic of a prominent Western paper reviewed "The Great Divide" while I was appearing as Stephen Ghent. He saw a portion of the first act and the second; and he never caught the psychology of Moody's drama. When I interviewed him, he told me he had covered a vaudeville and opera performance the same evening. Naturally, his ideas were hazy. After witnessing an entire performance of "The Great Divide," he admitted "his criticism was unjust, but the rules of his paper forbade retraction." I could enumerate many such instances on my personal knowledge.

The power of the press cannot be denied—especially in the United States—but efforts should be made for betterment of conditions. Especially does this refer to things theatrical. One person's opinion is not final nor is the endorsement of a body of self-constituted censors sufficient to spell success, or failure, of any play. Many a worthy play has been damned by unjust criticism; many an ambitious actor's spirit has been broken by unjust ridicule. The critic who criticizes is never feared; he becomes an instructor.

### CURIOSITIES OF CRITICISM

ALGERNON ST. JOHN-BARNON IN THE *Morning Telegraph*.

Some of the reviews of Ibsen's "John Gabriel Borkman," which appeared yesterday, are enough to make one despair of dramatic criticism, and almost to regret that one belongs to the mob of gentlemen that write with ease.

There is, for instance, the criticism contributed by Mr. Hector Turnbull to the *New York Tribune*. This article, in its self-assertive clumsiness and its blind rushes hither and thither, now down that turning, now down that, would seem to have picturesque reference to the name of its author. We must also be permitted to inquire what Mr. Turnbull means by saying that Ibsen, "in Borkman the egomaniac, shows the altruist with ideals impossible of attainment." This is, indeed, the greatest achievement of Ibsen. It is surpassed only by Mr. Turnbull's blinding and magnificent feat of illogicality. He contradicts himself in terms within five words.

He goes on to say: "Undoubtedly he (Emanuel Reicher) is nearer a complete understanding (if such a thing is possible) of Ibsen than many of the producers and directors who have presented the dramatist's plays in this country. His effects are not ob-

tained in the so-called Ibsen fashion. He does not strive to create an atmosphere of gloomy portent and mystic, intangible horror. He does not school his cast to staring, pop-eyed poses and a method of delivering lines that closely resembles the measured tread of an approaching hangman or some such dreadful visitor."

This is little short of disgraceful. The writer expresses, be it noted, a doubt as to whether a complete understanding of Ibsen is possible. Yet the dramatic works of Ibsen have had a larger popular sale than those of any dramatic author since Shakespeare. More than a hundred thousand copies of "The Doll's House" had been sold as far back as twenty years ago. One American actress played "Ghosts" for more than three seasons.

I do not expect Mr. Turnbull to know these things. He is a critic. It is their business not to study, but to write. It is also his high privilege to smash the most delicate porcelain in the china shop. But he will admit that people do not read or go to see what they do not understand.

We should like to ask Mr. Turnbull, were it not evident from nearly every line that he writes, that he is quite unfamiliar with the subject he is discuss-

ing, which of Ibsen's plays suggest, even to a limited or distorted intelligence, an atmosphere of gloomy portent and mystic and intangible horror. Mr. Turnbull shows signs of wishing to join the followers of Mr. William Winter, the sophisticated rhetorician, the flux of noisy words, but as regards thought and idea, a windy desert. Later we are informed that the poet Foldal is the "only one of the symbols to achieve happiness in life."

Drowning men catch at straws, and scant information reaches for words. It is considered safe when you write of Ibsen to use the phrases "morbid" or "symbolism." The vast area of provincialism, a phrase which connotes narrow, imperfect and traditional views, truths so old that they have almost become falsehoods and the welcome of lying and comforting labels, as if they were arguments, has always regarded these two terms, "morbid" and "symbolism," appropriate in a discussion of Ibsen. Never was a nature more free from morbidity than his. Never did a dramatist express his ideas more pithily and concisely.

To symbolize is to represent one thing by means of another. The characters of "John Gabriel Borkman" differ in no way from any characters in any other play, except that they were drawn by one who was a  
(Continued on page 5.)

## MADAME CRITIC

**A**FTER the opening night of "The Hyphen" I shall never say another word in protest of George M. Cohan's assumption that he is the rightful heir to the stage rights of the "Star-Spangled Banner," either as a song or as business of unfurling, business of waving, or however else our youthful wonder of the nimble legs and lightning wit may devise. Hitherto a great many of us have looked upon Mr. Cohan's patronage of the flag as a piece of jolly good fun, and we laughed and applauded "Cohan and the flag." The combination was always sure of a hit and before long other performers adopted the splendid idea that if all else failed, the stars and stripes could always be relied upon to bring down the house.

The star-spangled banner played a big part—or it should have played a big part in "The Hyphen," but somehow—well there was no George M. Cohan there so you know the rest. To be sure, W. H. Thompson did his best to bring the house to its feet, but the incident missed fire completely. It was frightfully embarrassing to the actors, and they showed their astonishment unmistakably.

It happened this way: Miss Gail Kane, who appears as an American spy posing as a German, and trying to save our country from some danger—exactly what no one could discover—was heating up the patriotism of the three German conspirators by her piano rendition of "The Watch on the Rhine," to which all were singing fervently when Mr. Thompson, as the German-American citizen, entered, and with imploring hands and trembling lips begged them to desist. Then came what was intended to be the big moment.

Mr. Thompson agitatedly called upon the little group to sing the "Star-Spangled Banner" instead, insisting that that was the only anthem which should be sung. Miss Kane responded with the piano as the actor advanced to the footlights and imploringly held out his arms to the audience à la Maude Adams in "Do you believe in fairies?" to join in the refrain.

It wasn't Mr. Thompson's fault if no one responded. It was the fault of Mr. Justus Forman, who miscalculated that the populace of New York has reached fever heat in its war interest.

Two young women and a man in my vicinity rose inquiringly to their feet, and when on glancing about they found themselves alone, one young woman asked the other, "What shall we do?" and the trio sat down. There was no demonstration. There were any number of English, Germans, Americans, French and plenty of hyphenated citizens of all varieties in the audience and they enjoyed the play hugely, judging by their hearty laughter. They refused to get excited enough to wish to put up a bulletin board in the lobby between acts and finish the argument on the pavement.

"The Hyphen" was evidently intended by its author to stir up something which would bring forth big headlines in the morning papers and call out the police to separate the combatants, and prove to the world at large that we are anything but neutral, and should be fighting right now. Really I felt rather nervous on my way in the theater when several people told me we might expect a big time of it—something on the order of the disturbances at the Irish Players' performance of "The Playboy of the Western World." This rumor had got about so that the audience was on the qui vive for whatever might happen.

When, however, the flag incident passed on quietly there was a unanimous sigh of relief from the apprehensive ones. The danger was over.

There were a number of distinguished Germans present and they were merely amused in the last act when somebody denounced the three German conspirators by means of all the awful names in the

vocabulary. I asked a captain of the Kaiser's army, a real Rittmeister detained here by the war, what he thought of the play and he replied philosophically in perfect English, "Well, those three rascals certainly deserve punishment."

Believe me, even the most sensitive person, one who may have relatives at the front, need have no fear in regard to "The Hyphen." I can't help thinking, that in the future playwrights would better leave the flag to our George, who may be relied upon to use it in a pleasing manner and with malice toward none.

A charming incident of the opening of "The Hyphen" was the reception given Lillian Russell as she walked down the aisle to her seat in the front row. I have never witnessed a similar tribute to any artist on such an occasion, except to Mary Anderson



DAVID POWELL AS FRITZ, W. H. THOMPSON AS HEINRICH BRANDT, AND GAIL KANE AS LILI BUELOW IN A SCENE FROM "THE HYPHEN."

Copyright by Chas. Frohman.

a few years ago, and Miss Russell must have felt greatly pleased.

Henry E. Dixey, was responsible for the episode. I heard him say, "Here comes the queen," and then he led the applause as the beautiful and majestic Lillian, accompanied by her handsome husband, came down the aisle.

Miss Russell seemed quite surprised, but she accepted the greeting with a gracious smile.

I wish the audience could have heard what Dixey said to me about her. You know he played with Miss Russell when he was called "Adonis" and received a barrel full of "mash notes" every day.

"She is the sweetest, loveliest, finest, best—" and so on said Dixey. "She always has been and always will be. She has a heart full of kindness for everyone and I believe it is because she has such a heart that she is still beautiful. And isn't she? Where is there a woman more beautiful?"

And Dixey meant every word of it.

I have heard others in the profession say the same. When Miss Russell left the theater she was obliged to pass between two lines of on-lookers who wished a near view to see if she were as beautiful on close inspection as at a distance.

You have all heard by this time that Marie Dressler is to abandon the comedy stage for a five-year's term with moving pictures under the Lubin management. I had a little chat with Miss Dressler recently in which she expressed herself as delighted with the change.

"I am awfully tired of my present work," she said, "not that I have any fault to find with my public. The public has always been my friend and I am grateful for its applause. But there are a few critics who make life very difficult for some professionals. They are not in the majority, of course, but they hurt. It is simply ridiculous for players to say that they do not mind the disagreeable things that writers print about them. They do mind secretly if not openly. There are critics who have helped me, who have encouraged me and approved of my work. Then again there are those who have done everything possible to annoy me, and they have succeeded, too. I admit it. At times when I have given what was considered an entertaining performance these people would write of my efforts as though they would apologize for the audience because it enjoyed my 'low comedy,' as they love to describe my efforts to make people enjoy a little wholesome laughter. I defy any critic to say that Marie Dressler during her entire career has ever said or done anything coarse or vulgar in her comedy work. It has all been decent fun and I am not ashamed of my methods of making audiences laugh."

"But now I am to have a delightful rest. No more worry about the critics!"

"But, Miss Dressler, there are moving picture critics—"

"Yes, I know, but they are different, I understand."

The comedienne turned quickly and demanded, "You don't think I am getting any thinner, do you. It seemed to me, just now, this skirt looks easier than it used too."

"You do seem a bit thinner," I said, thinking to please her, for the safe answer to such a question is invariably "yes." I didn't have the moral courage to say truthfully "no."

"Heavens!" exclaimed the comedienne. "Don't tell me that. I must see a doctor at once if that is the case."

Observing astonishment on my face, she explained:

"The one thing in life I cannot afford to do is to get an inch thinner in the waist. While all the other women are trying to look like skeletons I must keep up to a certain weight. Fancy a thin Marie Dressler. Wouldn't that be a scream! True, you might in time become accustomed to my wasted condition, but for the present, 'my fat is my fortune,' as she said, and I've just got sense enough to know it. If ever I should grow tired of the movies and decide to leave 'low comedy' and play Lady Macbeth, or some of the things the critics call 'artistic achievements,' then, I can enjoy the luxury of going on a diet and tell all my friends how I eat only one meal a day, and give them a perfect menu of each

day's existence, so many inches of the white-meat of chicken and so many inches of dry toast, as I have heard people do while I ate lunch because I had to and they didn't, because they had to."

"And now that the movies have got me I mean to enjoy life to the utmost—just give this parting message to all kind inquiring friends."

MADAME CRITIC.

**FROOME.**—John Redhead Froome, Jr., Cincinnati correspondent of THE MINNION has written a vaudeville sketch that has been accepted by Charles Huggins, of the Morisco forces, who is now rehearsing the sketch in New York preparatory to an early opening.

**DOUGLAS.**—Henry Douglas, who has been connected with American companies for a number of years, but is an Englishman by birth, is a prisoner of war at Orefeld, Germany. He writes to friends in this country that he has been suffering from sciatitis as a result of his life in the trenches, but has mended of late and apparently is in good spirits. In a letter to a friend he says he does not expect to return to the United States until some time in 1916. For the present his plans and future movements are largely subject to the caprices of the German military authorities.



## Personal

**BEVERIDGE.**—Miss Ray Beveridge, the actress, who acted as a Red Cross nurse in German hospitals for a while after completing a professional tour through Holland and France, and recently returned to the United States, is giving a series of entertainments at the Park Theater presenting authentic war pictures and relating her experience in the field as only she can. She will appear afternoons and evenings until



HERR EMANUEL REICHER.

Distinguished German Actor, as John Gabriel Borkman.

May 2, after which she will make a tour of the United States.

**DARMOND.**—Our cover this week presents pretty Grace Darmond, whose motion picture debut will soon be made in Selig special productions. Miss Darmond will be seen in "Texas Steer," "The Servant in the House," "The Quarry," and other feature productions to be made at the Selig Chicago studio. Ten years of stage experience preceded Miss Darmond's entry into screen work. She made her debut in "Edith's Burglar," followed by several seasons of stock work, after which she appeared in a George M. Cohan sketch, later becoming associated with J. F. Banister's "Auld Land Syne" company for two seasons.

**GUNNING.**—Miss Louise Gunning will probably soon be seen on Broadway. She has been resting at her ranch at Sierra Madre, California, for some months, following a trip abroad. Miss Gunning is now considering several offers and New York will soon have an opportunity to hear her charming voice again.

**HAMILTON.**—Ida Hamilton returned to New York last week after a brilliantly successful season in leading parts at the Little Theater in Philadelphia. Miss Hamilton's artistic work contributed largely to the success of Mrs. Jay's company. Her most notable performances were Julia in "The Rivals," Fanny in "Hindle Wakes" and "The Vicar's Wife" (the part Mr. Kennedy wrote for his wife) with Edith Wynne Matthison in "The Servant in the House." Miss Matthison played Mary in the Little Theater production.

**JANIS.**—Elsie Janis, at present winning new friends in a musical revue in London, is nothing if not versatile. Not content with being a charming comedienne, singer, dancer and song writer, she has blossomed out as an author. Among the recent publications of D. Appleton and Company appears an attractive little volume entitled "Love Letters of an Actress," by Elsie Janis. In the preface, Miss Janis explains that "this little book is not in the least statistical, it is merely the legitimate offspring of imagination and observation."

**LEIGH.**—Lisle Leigh has been one of the fortunates this season in engagement, inasmuch as she has been playing the part of Mrs. Chichester in the "Peg o' My Heart" company, that made its home so long in Boston this Winter. At Providence, where Miss Leigh was well known as a stock actress, and also where she formerly conducted a dramatic school, she received unusual attention from the press and public. A record of six hundred and fifty parts in her professional career that started at the early age of four

years, is one that is seldom equalled on the stage today. Lisle Leigh's dramatic work is well known to stock audiences all over the country, as well as in dramatic houses, where she has appeared on tour with many notable organizations. A successful career in vaudeville also stands to her credit, and she has never yet been cast for a part which she could not play satisfactorily, and with intelligence and understanding. Miss Leigh takes particular pride in her family connections. Her family name is Armitage, and her great-grandfather, Captain Calab Armitage, of the Pennsylvania militia, was an active soldier during the Revolutionary War. Over a score of her relatives have fought for the Colonies or the Union, and she is particularly proud of the record of her uncle, Frank T. Alexander, who bore the standard of the Northern armies through eighteen battles of the Civil War. Miss Leigh expects shortly to close her engagement with "Peg o' My Heart" company, and has no definite plans as yet for the Summer. She is under contract with Mr. Morosco for next season.

**REICHER.**—The special performances of Ibsen's "John Gabriel Borkman" under the auspices of the Modern Stage, an organization founded by Herr Emanuel Reicher, have been among the most brilliant dramatic treats of the season. In this drama the distinguished German actor made his first appearance on the English-speaking stage and contributed a dramatic portrait—as vivid and as powerful as has been seen in recent years—of the unfortunate idealist of thwarted ambition. His performance is all the more remarkable when it is understood that he has learned the English language within the last three months. Herr Reicher has played engagements at the Josefstadt Theater in Vienna, the Royal Munchen and Stadt Theaters in Hamburg, the Konigliches Schauspielhaus, Lessing and Deutsches Theaters in Berlin, and many others, appearing for the most part in plays by Ibsen, who regarded him as the best interpreter of his plays on the Continent. He is the father of two artists well known on the American stage, Hedwig Reicher and Frank Reicher, the latter at present appearing in "Marie-Odile."

**SHEPARD.**—Dorothy Shepard as a child evinced skill as a violinist. Manager Gustave Frohman met her as she was returning from the Bahamas and became interested in her. He persuaded her parents to permit him to develop her other talent. At the Frohman studio she quickly interested Director George Irving and Messrs. Dean and Monahan, and a part was especially assigned to her. She will appear as a photoplay artist, or on the original stage as may be decided later. Boston has shown an interest in the young Miss ever since she was christened by the Rev. Eugene R. Shippen (a friend of Mr. Frohman) in the historic church on Meeting House Hill.

**WALTEN.**—Probably no stage manager of the season has won greater admiration from his co-workers than

Kraft Walten, who so rapidly, yet quietly, directed the changes in the scenes of "John Gabriel Borkman." And yet Mr. Walten is not a stage director by profession. He is a versatile character actor who in thirty years of experience has never been without an engagement. He made his debut in German stock and after playing some four hundred parts, he was engaged by Jeffreys Lewis for her repertoire company. Later engagements followed with Marie Wainwright, Marion Manola, Louis James, Elsie Ferguson, and other leading players. His last part was Timoska, the old steward in "Elga" at the Garrick Theater.



MISS DOROTHY SHEPARD.

Whose Musical Talent Attracted the Attention of Mr. Gustave Frohman.

## CURIOSITIES OF CRITICISM

(Continued from page 3.)

master craftsman in theatrical delineation and an observer of the workings of the human heart and spirit. They are as direct as Mercutio or Mrs. Tanqueray.

Toward the end of his article, Mr. Turnbull, after his vicious sneers at Ibsen, refers to "grasping the significance of the genius of the great dramatist." Ibsen is then a great dramatic genius. Yet a complete understanding of him is not quite possible.

One would have thought that complete intelligibility was the prerequisite of greatness in drama. The significance, too, of Ibsen's genius is to be grasped at this performance, and at others to follow; but it is not possible to grasp it. Thank you.

Mr. Turnbull is one of the school of philosophers referred to in "Rasselas." The more you hear them the less you understand them.

And now for Mr. Lawrence Reamer of the *Sun*. He writes:

"'John Gabriel Borkman' has not changed in its effect on the public since it was seen here first. It is as dull as ever, in spite of its minutes of morbid power. The protagonist bears the same relation to life as a distorted drawing of Gustave Doré; but the character is not glorified by the same imagination. Ibsen remains the Great God of Ennui, the Ingenuous Prophet of the Obvious, the Sick Man of the Theater. The vogue of his dramas will, in a time further away from his own than the present day, be the greatest marvel of the theater's history in the nineteenth century."

I had not expected this from one who is unquestionably a student of European literature and a man of unusual understanding. But he nullifies his philistine vituperation in the last sentence of the gemlike paragraph I have cited.

He admits that the Great God of Ennui and the Sick Man of the Theater had a vogue in the nineteenth century that will be the marvel of posterity.

Bowing to the high authority of Mr. Reamer, we hesitate with deferential timidity the suggestion that perhaps Henrik Ibsen had something to say to the nineteenth century to which those living in it were ready to listen.

Of course I may be wrong, but—

Mr. Charles Darnton, in an article at once thoughtful and in good taste, as well as a credit to his clear-mindedness, remarks upon the auto-biographical element in the piece. It is twofold. Both the poet and the sick wolf are impersonations of Ibsen himself.



MISS LISLE LEIGH.

Went on the Stage at the Age of Four Years.



ESTABLISHED JANUARY 4 1879



# THE NEW YORK DRAMATIC MIRROR

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## APPLAUSE FOR THE PLAYER

THE bad thing about theatrical applause is that it is not discriminating, although it is contagious. Probably the first applause was the work of the claque. A few men coached in the business know when to bring their palms together and this prompts the man and woman with receptive minds to follow suite, and then the demonstration becomes general. Sometimes this sort of applause is more annoying to the player than would be silence.

Actors are just as human as playgoers, and ninety-five per cent of an audience, outside of the theater, is susceptible to a kindly manner or a graciously spoken word. But the actor who is old in his business knows when applause is mechanical, just as a man of the world knows when compliments are being laid on with a trowel. This idea is, doubtless, the origin of the adage, "Sweet are the uses of adversity," for to fully appreciate a proper lift or generous act, a man must have been knocked down and run over.

The actor who is on the *qui vive* for applause in everything he says or does won't appreciate applause if it comes with every expectation. He won't enjoy it until after he has failed to get it when he thinks he ought to have it. As he grows old in his profession he comes to know when applause is genuine, and not until then is theatrical demonstration enjoyable.

These reflections, however, do not coincide with the views of some actors. Not long ago a Drama League in a middle west town had as its guests several notable stage people who ought to know by this time what applause is. Mr. WILLIAM H. CRANE was there. So were Miss AMELIA BINGHAM and Miss MABEL TALIAFERRO. Mr. CRANE said nothing about applause, but he did ask for charity for stage people who "talk shop." If there are any experts in this line they are stars. It is their failing. But Mr. CRANE said that everybody does it. Surely Mr. CRANE was mistaken!

Miss BINGHAM hit from the shoulder. She said it was the audience that needs uplifting more than the stage. Indirectly she demanded that an audience should show its appreciation of the stage, meaning, no doubt, that it should applaud if the play were worthy, for, from the footlight point of view, an

audience cannot show its appreciation unless it claps its hands.

Miss TALIAFERRO did not mince her words. She came out strong for her applause. "People are taught," she said, "that it is inelegant and indelicate to express their approval at the theater and it is getting so that actors and actresses hardly have any applause on their entrances and exits. Please be more demonstrative. It's the only way we have of knowing whether or not you like us. Actors and actresses keep young because they give vent to their feelings. The laity should try the same thing."

In the language of the Indian, always a stoic when he is sober, Mebbe so. But applause is not always evidence of appreciation. The most impressive thing in the world is silence in the right place. When JAMES HENNE, a really great actor and playwright, put on as the climax of one of his plays a setting in which nobody appeared, and rung down the final curtain, no more bold (nor dangerous) thing was ever done on a stage. And the audience remained silent until the lights began to be put out. Even then there was no demonstration. The praise of critics was centered upon that finale.

## NEWSSTORY OF THE WEEK

## Died in Her Act

The dying of Mrs. Myron C. Leflingwell (Effie Darling) on the stage of the American Theater in St. Louis, a few nights ago, was real, although the stage hands thought it was in the play, which was "It's a Long Way to Tipperary." She had spoken her lines, "My son a traitor," as the "son" led to her a chair and, kneeling at her feet, started to sing "Mother Mine." The "son" saw that the "mother" was overcome, and motioned for the curtain to be lowered. No attention being paid to his signal, he continued his song, at the finish of which the curtain came down, as was proper. The "son," assisted by others, carried Mrs. Leflingwell behind the scenes, and there she breathed her last. The play went on, but no understudy took the dead woman's place. Mrs. Leflingwell's husband is an author. The home is in Washington, D. C. Mrs. Leflingwell was forty-five years old, and joined the company in Paterson, N. J., eight weeks before her final exit.

## WOODS'S NEW PLAY READER

Samuel Hoffenstein, of the staff of the *Evening Sun* and formerly dramatic critic of that paper, has been engaged as play reader by A. H. Woods.

## ON THE RIALTO

It's a fight to get to the top, and then the victor has to fight to keep others from crowding him off.—The Sage.

"Under Cover" and the "Follies" are two attractions which, according to all reports, have been enjoying a highly profitable season on the road. Recently they ran afoul of each other in Denver, resulting in disaster for both. Strange to relate, the "Follies" did not create any kind of a furore in the mile-high city, but sincere regrets are expressed for the poor business which "Under Cover" suffered. Thus writes F. W. White in the *Denver Post*: "Last week wasn't a good one for the theater. What is known as the first class business was split between 'The Follies' and 'Under Cover,' with disastrous results to both. That 'Under Cover' should have done poorly is an occasion for sincere regret. It was a capital comedy, finely acted. 'The Follies' was merely a big 'show,' quite wonderful as a delight to the eye, the gorgeous scenery and the richly costumed women being admirable. But there was no alluring music, no fresh young voices, no extra good dancing; nothing with what the stage people call a 'punch.'"

I have received the following on two postal cards from Buffalo:

"If youse high brow kin git away from de Metroloposse kum dis way an git off at Bufo nex month. De newways is in de game. Wese is goin' to pull off de biggest music show ov de season. It's called 'Hello, Bufo.' De papes say it'll be a Ruview. I doant kno. 400 amytours in de piece. Do youse know Ned Raymond? Well, dat guy is writin' de hull ting. Ned say it'll be a better'n fashin'. It'll hev a street in Little Italy, on a boat ride ter moter lian, an' de inside wurz ov a Candy shop, an' a party in a garden. De hull bizness is fer a Big ben for de Newswies Blenevolent an' Etheetical Soshialish ov de Newswies home. It'll be th' moss skrumshush show dat ever hit de pika. Doant trow away yer dupe on hall an' slot masheens but put it on de comin' attractashun. only lokal talent will hev a look in. de press comit or de Home arts de Mirror to git behine an shuv de perduxshun. tanks awfully. Skinnay. Bitem on Lippy. Bufo shuvver' piz. Ar, up but doan kut out de fax."

Tammany has been blamed for many, many things in its career, the weather, disasters to industry and commerce, political conditions; for the success of "Fantasia" (of course, you recall Jeff de Angells and his famous topical song), for the dethronement of Kaiser, oh, the list is inexhaustible, but it took England to discover that Tammany had any influence on the drama in this country. We are glad to learn, however that this baleful influence is on the wane. List, to what our contemporary, the esteemed *London Stage* has to say in a paragraph entitled "Tammany and the Theaters." "At the O.P. Club meeting on Sunday night, Mr. A. Yorke spoke on the influence of Tammany upon the theaters of New York. Mr. Yorke also gave his views on London, boasting that 'he could take the average Englishman by the scruff of the neck and show him London backwards.' Whitechapel was, for the lecturer, a joke compared with the slums of New York. While Tammany was violently anti-English, interchange of plays and players between English and American theaters was difficult and even impossible. But Tammany influence upon the theater was, the lecturer said, on the wane. America had now Sir J. Forbes-Robertson playing there as well as Mr. George Grossmith and Mr. Cyril Maude. England had, in return, accepted ragtime and the tango. Miss Millie Hylton occupied the chair."

Marlee Naughton, who has not been playing since the death of her mother in St. Louis in February, recently secured an order from Judge Holtcamp, compelling the St. Louis Union Trust Company to surrender a paid up insurance policy of \$5,000 on the life of her foster father.

## EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are connected under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in this Mirror's letter-list or forwarded to their private addresses if on file in this Mirror office. No questions answered by mail.)

E. L. REED, New York.—Do not know. G. D. H.—Do not know present whereabouts nor plans of Ann Swinburne. We believe she is at present resting in New York.

DR. ED. W. GILLIAM, Baltimore.—(1) Address care of Lasky Motion Picture Company, Studio, Hollywood, Cal. (2) Do not know address of Scottish Home Rule Association. You might try the Hotel McAlpina, where its meeting was recently held. Duncan MacDougal may be addressed at 101 Columbus Avenue, New York.

ELLEN PARKER, Chicago.—(1) "The Kreutzer Sonata" was reviewed in *The Mirror* in the issues of Feb. 1, 1902 and Dec. 17, 1904. (2) Theda Bara has appeared in the following film plays: "The Clemenceau Case," "A Fool There Was," and "The Kreutzer Sonata." Do not know her stage career. (3) "Innocent" was reviewed in the issue of Sept. 10, 1914. (4) Miss Frederick's picture appeared in *The Mirror* in the issues of Nov. 11, 1914, Sept. 23, 1914, Sept. 30, 1914, and Aug. 12, 1914. She has been seen in the following plays in the last few years: "The Paper Chase," "Joseph and His Brethren," "Innocent." (5) "Joseph and His Brethren" was reviewed in the issue of Jan. 15, 1915.

## ENGLISH IN THE CANAL ZONE

EDITOR DRAMATIC MIRROR:

Sir.—In your issue of March 31, it was stated that when "Experiments" showed at the Teatro Nacional in Panama in Aug. on route to San Francisco, it will be the first performance in this playhouse to be given in English. Permit me to correct this. The Gordon (Gunniss) company played the Teatro Nacional three nights, week April 6, presenting "The Neighbor's Wife," "Five Feathers," and "Her Husband's Wife"—the latter under the name of "Her Imagination," because of the similarity in title to the first piece. I understand that Mr. Harkins and the Gordon Opera company also have appeared at this theater in English productions.

Respectfully,  
GORDON GUNNISS.  
CRISTOBAL COLUMBUS, CANAL ZONE,  
April 12, 1915.

## DEATHS

Died March 31, 1915, at New London, Conn., Mr. George W. Jacklin, father of Mrs. Harry C. Browne.

LINCOLN MONROE, connected with many theaters in New England, and who was road manager of several companies, died in Springfield, Mass., the second week in March.

GORDON HARRIS, connected with Hurlitz and Sweeney for seventeen years in a managerial capacity, died March 19 at the Knickerbocker Hospital, in his sixty-third year. He was a native of England, and had been in the theatrical business all his life.

THE body of Mrs. C. Clarence Keith was cremated in Cypress Lawn Cemetery, San Francisco, March 7. She committed suicide a few days before. Her husband, a well-known comedian, says her death was the result of long sickness.

ARCHIE MACKENZIE, a well-known theatrical manager, died suddenly on March 16 in Cambridge, O. For many years he had been manager of various traveling companies for Klaw and Erlanger. At the time of his death he was manager of the "Bringing Up Father" company.

JAMES V. HOWELL, proprietor and manager of the Colonial Theater, Cambridge, O. died at his home in that city, March 18, of apoplexy. He was 40 years old and had been proprietor of the house since 1906. He is survived by his widow and a son and daughter, aged, respectively, 14 and 5.

RICHARD MONTAGNY, comedian and character actor, who had appeared with Booth and Barrett, and Madame Blanche de Tourney, died of general debility, April 6, at the Non-Sectarian Old Folks' Home in St. Louis, where he had been staying for about a year and a half. Mr. Montagny was born in Virginia, and was seventy-five years old.

JAMES LUTHERBY, treasurer for many years of the Lyric Theater in Calgary, Alta., was killed in a battle in France a few weeks since. He fought in the Boer War. When the call came for Canadians he was the first to enlist. He was widely known in the profession in the Dominion as a shrewd investor, and leaves his family a comfortable competence.

MATTHEW PHILLIPS, who sang with the old Boston Ideal Opera company, died of a complication of diseases March 10, at her home in Marshfield, Mass. She was seventy-two years old, and was a sister of the late Adelaide Phillips, a leading contralto singer many years ago. Miss Matthews had sung with the American Opera company's grand opera forces.

CATHARINE, widow of ALFRED DAMPNEY, an Australian theatrical manager, died suddenly of a stroke of apoplexy in Reading, Pa., March 8. She was, until six years ago, a society actress traveling extensively with her two children, Fred and Rose, both of whom were until recently members of the stock company at the Orpheum. She was born in England, the daughter of Albert Russell, who held the title of royal academician for his work in the theatrical profession. Her husband died four years ago. Her stage name was Catharine Russell. Besides her children in this city, she leaves a daughter, Lily, wife of Alfred Ruffe, owner of a dramatic company touring Australia. Her remains were interred in Reading.



## OPERA IN HAVANA

The New Theater Christened by "Aida"—President, Ministers and Officials Present

HAVANA, CUBA (Special Cable to THE MIRROR).—The new, handsome theater of Centro Gallego Association was auspiciously inaugurated April 28 amid much enthusiasm by the Pasquell Misa Echmendia Opera company, featuring Titta Ruffo in "Aida." Ovarions were given Titta Ruffo, Juanita Capok, Maria, Gay Jose Palet, Mauceto Pulido, and Maestro Tullio Serafin. Excellent orchestra and ballet were applauded. A distinguished audience, including the President of the Republic and his family, President Banco Nacional de Cuba and family, foreign ministers, statesmen and militia assisted in making the event memorable. House was sold out since in advance. Hundreds were turned away. Regular orchestra seats were sold at \$12 each. Speculators realized \$55 and more. J. MULLIS NORRIS.

## ABORNS BEGIN BROOKLYN SEASON

The Aborn English Grand Opera company began its annual Spring engagement on April 19 at the Brooklyn Academy of Music with "Faust" as the offering. The cast included Estelle Westworth, Domenico Russo, Alfred Kaufman, Jayne Herbert, Louis Kreidler and Cordelia Latham. Herr Ernst Knock conducted. Lydia Locke, who is Mrs. Orville Harold in private life, made her American debut on April 30 in the role of Marguerite.

This is one of several companies which the Aborns operate simultaneously in a number of cities. The chorus, orchestra and staff remain in one city throughout the engagement, while the leading artists make a circuit of the different companies, as the requirements of certain roles demand.

## BRINGS ACTION OVER PLAY TITLE

Louis Charles Willis, a lawyer, as administrator for the estate of Anthony E. Willis, has brought action against the Shuberts in the Supreme Court of Kings County to show cause why they should not be restrained from using the title, "Taking Chances," for their production at the thirty-ninth Street Theater. In the complaint it is stated that a play by the deceased was produced in the Germania Theater, Brooklyn, in 1906, bearing the title "Taking Chances," a title which was copyrighted by the author. It is further stated that the Shubert production has been criticized in a manner harmful to the reputation of Anthony E. Willis.

## COBURNS ENGAGE PLAYERS

Mr. and Mrs. Coburn have engaged the following people for their forthcoming open-air season of seventeen weeks, which will begin May 1 at Bryn Mawr College and end in Cincinnati, August 27: Reginald Goode, John C. Hickey, George Currie, Thomas Mitchell, H. Ellis Reed, Frank Howard, Thomas E. Jackson, Edward S. Forbes, Watson White, Russell Morrison, Kate McLaurin, Lillian Booth, Neta de Becker, Charlotte Gladstone, Helen Drummond, Constance Howard, Lottie Dewey, Frederick Calvin, acting manager, and Henry Neagle, advance agent. "The Yellow Jacket" will be a new addition to the repertory this season.

## \$12,000 FOR A FALL

When Miss Edna Earl Andrews, leading lady in Kirk Brown's company, fell down the elevator shaft of Martha Thomas's hotel in Yonkers, N. Y., two years ago, she was injured to an extent that kept her from her business for some time. The other day, April 17, she got a verdict for \$12,000 against the hotel people, and that helped some. She is now in her fifty-first year in Kirk Brown's company, at Bangor, Me.

## GAMUT CLUB TO GIVE MATINEE

The Drama Committee of the Gamut Club will give its first public matinee on Monday, May 10, at 2.15, at the Candier Theater. The programme will consist of three plays recently given at the club rooms—"The Courtship of These, Now and to-morrow," a fantasy in three scenes by Anna Wynne; a one-act play, "Self-Defense," by Anne Moore, and "The Death of Tintagiles," by Maurice Maeterlinck.

## LAST TIMES OF "THE AUCTIONEER"

This is the last week of David Wardfield's engagement in "The Auctioneer" at the Manhattan Opera House. On Saturday night he will make his farewell appearance in the role. Last night marked his 1400th performance of the role of Simon Levi. Next season Mr. Wardfield will be seen in a new play.

## SEASON OF OPERA AT STANDARD

"Il Trovatore" has been selected as the opening bill of the season of opera which Jose Van Den Berg and Frederic Conger will institute at the Standard Theater on or about May 10. Rehearsals began Monday and the impresarios declare that they have engaged a number of notable singers. Both comic and grand opera will be presented.

## CAN YOU WRITE A PLAY?

The Minneapolis News has a play contest on its hands. The contest closes July 1. The prize winner play will be submitted to a New York producer for trial on Broadway.

## MANY THEATER CHANGES

"Modern Eve" Coming to Casino—Wallack's to Close—"Lilac Domino" to Return

Many changes are scheduled in the theaters this week and next. Wallack's Theater will be permanently closed with the evening performance on May 1 of "Androcles and the Lion." Appropriate ceremonies will be held immediately following the performance. Augustus Thomas, Granville Barker and Lillian McCarthy will make speeches, and Rose Coghlan will read original verse by Oliver Herford.

"The Revolt" will close at the Maxine Elliott on May 1, and will go to Boston for a Summer run. "A Pair of Silk Stockings," which has been the attraction the entire season at the Little, will also close on this date. "Experience" will move over to the Maxine Elliott to make room for the engagement of "A Modern Eve," which will open at the Casino on May 3, with a cast including William Morris, Ernest Glendinning, Alexander Clark, and Lelia Hughes. May 3 will also mark a return engagement of two weeks of "The Lilac Domino" at the Manhattan Opera House.

## HARTFORD STOCK

HARTFORD, CONN. (Special).—"The Divorce Question" was presented by the Foll Players week April 15 at Foll's. The best work was done by Forrest Seabury, Marguerite Skirvin, Harry Hollingsworth, Ada Dalton, Benedict MacQuarry, Weiba Leatina, Roy Phillips, and the other stock favorites acted in a very acceptable manner.

"Our New Minister," Denman Thompson's well-known play, week April 19 to large and enthusiastic audiences. Harry Hollingsworth took the title-role with his usual skill. John Ellis made a success of his part. Marguerite Skirvin was appealing as the convict's daughter. All members of the cast were up to their usual standard. The average attendance at Foll's Theater is about 20,000 per week.

SEYMOUR WENTWORTH SMITH.

## ADELE BLOOD CO. IN BUFFALO

The Adele Blood company opened their engagement at the Tack Theater, Buffalo, week April 19, in "Within the Law." Miss Blood received splendid notices for her performance of Mary Turner and a brilliant season seems assured for the organization. "The Misleading Lady" week April 26, to be followed by the latest stock releases of recent successes. The company includes Madeline Delmar, Alice Gale, Maida Reade, Frances Billings, Byron Beasley, Mahlon Hamilton, E. B. Spencer, Lewis Nilsen, Theodore Morris, Irving Lancaster, H. M. Dudgeon, Alvar O'Brien, and Charles Glocker. Miss Blood and her company are under the management of Bartley Cushing and Guy Crosswell Smith.

## A NORTHAMPTON LIGHT

Among the promising young women of the stage is Miss Louise Van Wageningen, who recently appeared in "A Midsummer's Dance Dream" at the Academy of Music at Northampton. She made a decided hit as Hermione in "A Winter's Tale" at Smith College when she was taking her first stage steps. In her senior year she was leader of the college orchestra. She was a member of the Vox Club and Phi Kappa Psi. Last winter she was with Miss Anglin in "Lady Windemere's Fan," and for two winters preceding was at the Sargent school in New York City. At one time she played Pauline in "The Lady of Lyons."

## BILL TO AID CHILD ACTORS

A bill, amending the present law, permitting children under sixteen years of age to perform on the stage, has been introduced in the Legislature by Senator Robert H. Lawson, and is now before the Code Committee. The bill was introduced at the request of the Stage Children's Fund, of which Lee Shubert is honorary president and Mrs. Millie Thorne, president.

## ELTINGE TO APPEAR IN KLEIN PLAY

Julian Eltinge, who has been playing two seasons in "The Crinoline Girl," will appear next year in a new play by Charles Klein entitled "Cousin Jane." Preparations for the production have already been begun by A. H. Woods. The scenes of the piece are laid in a dressmaking establishment.

## H. G. FISKE OUT OF BANKRUPTCY

Harrison Gray Fiske received a discharge from bankruptcy on April 19 from Judge Learned Hand in the United States District Court, as no creditors appeared in opposition. Mr. Fiske filed a voluntary petition last December with liabilities of \$94,198 and assets of \$78,592.

## "DON'T SHOOT" LASTS ONE WEEK

A. H. Woods's production of Porter Emerson Browne's comedy, "Don't Shoot," closed in Scranton, Pa., on April 17, after one week's tour in Pennsylvania. The company was headed by Richard Bennett and Pauline Frederick.

## OPENINGS

The Empress Theater, Stevens Point, Wis., N. A. Sprafka, manager, opens May 1. Plays are wanted for next season.

## "THE MAN WHO FORGOT"

Dramatization of May's Novel of Same Name to Be Produced—Deals with Prohibition

Word comes from Washington that "The Man Who Forgot," a novel of Washington life, written by James May, Jr., son of the chairman of the Military Affairs Committee of the House of Representatives, is to be dramatized for production next season. The book, though primarily a romance of Washington life, contains remarkable arguments in behalf of nation-wide prohibition, which are being seized upon by the various temperance organizations of the United States. In this connection, a story is being related at the expense of the Washington correspondents of various big newspapers. One of the characters in the story makes the positive statement that the drinking of even one glass of beer reduces a man's efficiency eight per cent. Now, when the Washington newspapermen meet in the National Press Club, their favorite greeting one to another is: "Let us go back to the bar and reduce our efficiency eight per cent."

## ANOTHER REVIVAL BY DALY

To Present Shaw's Military Comedy, "Arms and the Man," at Park Theater on May 3

Arnold Daly, whose revival of "You Never Can Tell," at the Garrick Theater, has proven successful, has announced the revival of Shaw's military comedy, "Arms and the Man," to take place at the Park Theater Monday night, May 3. Mr. Daly will play the role of Bluntschli. The cast will include George Giddens, Stanley Dark, Montagu Love, Charles Laita, Anne Sutherland, Doris Mitchell, and Fania Marinoff, who has been especially engaged for the role of Louka.

"You Never Can Tell" will be retained in the repertory.

## NEW PLAY FOR ARLISS

George C. Tyler to Present Him in "The Aristocrat," by Louis N. Parker

George Arliss, who has been appearing in "Disraeli" for the past five seasons, will be seen next year in a new play by Louis N. Parker, entitled "The Aristocrat." He will again be under the direction of George C. Tyler, who lately re-entered the producing field with Klaw and Erlanger. Mr. and Mrs. Arliss sailed on April 24 for England where he will spend the Summer. He will return to New York to begin rehearsals in September.

## "THE BARON"

Shuberts to Produce New Play by Martha Morton, with George Nash in Chief Role

A new play entitled "The Baron," by Martha Morton, has been placed in rehearsal by the Shuberts and will shortly be produced out of town with George Nash in the title-role. The play is described as a comedy of modern life, one act of which is laid in the Tapestry Room in the Hotel Knickerbocker.

## MISS MATTHISON IN GREEK PLAYS

Granville Barker, who will produce at the leading Eastern universities this Spring Gilbert Murray's translations of the Greek plays, "Iphigenia in Tauris" and "Trojan Women," has engaged Edith Wynne Matthison for one of the leading roles in "Trojan Women," in which Lillian McCarthy will also appear.

"Trojan Women" is the play selected by Mr. Barker and the special committee appointed by Mayor Mitchell for presentation as the principal feature of the dedication of the new municipal stadium at the College of the City of New York on May 20.

## BOSTON BENEFIT NETS \$6,000

The Boston benefit in behalf of the Actors' Fund under the management of Daniel Frohman and the Boston Theatrical Managers on Friday brought gross receipts of \$6,000. This is the last of a series of six benefits promoted by the president of the Fund, as the Lamb Club on May 20 will take up their series in behalf of this professional charity. After that the Friars Club is to organize a Summer Field Day of Sports.

## NEW PLAY FOR ADELAIDE THURSTON

Mary Aquith has discovered another playwright. This time it is Harry W. Hawley, of Bridgeport, Conn., who came to town last Thursday to sign contracts. "The Dedicant," a play of his, which "The Dedicant," appeared to Miss Thurston on its first reading and her two years' search for a suitable vehicle came to a happy ending.

## DENIES BAD BUSINESS IN THE WEST

Charles Frohman has issued a denial of a statement printed in a theatrical weekly to the effect that the Pacific Coast tours of Maude Adams and John Drew have been cancelled "because of the bad business condition prevailing in the far West." Miss Adams's tour, it is announced, will be continued until the middle of July, extending to the interior of Canada. Mr. Drew is already appearing on the Pacific Coast.

Campbell Gollan has gone to his Summer home at Rocky Neck, Gloucester, Mass.

## JUST IN TIME

Manager Forsberg, Newark, N. J., presented the Brownell Stock company in "Innocent," week ending April 24. "Help Wanted," and "Within the Law," week of April 26. Sadie Hadcliffe has joined the company.

The Aborn English Opera company, at the Shubert, Newark, N. J., week closing April 24. Keeney's, Proctor's, Loew's, and the Lyric are having split weeks in Camden.

The Barrow-Howard Players open Summer season (third Summer) of stock at the Oliver, Lincoln, Neb., May 3, with "Baby Mine."

The Orpheum, Lincoln, Neb., closes its regular season May 1, reopening in Sept. W. H. Crane and company in "The New Henrietta," at the Oliver, Lincoln, Neb., April 28. Maude Adams, in "Quality Street," May 1.

Sidney Toler closes his third season in stock in Halifax, N. S., May 3.

"Within the Law," by the Cook stock, Waterbury, Conn., at Jaque Theater, week closing April 24.

## STAGE NOTES

Hardis Meakin will close his season with "A Pair of Sixes" on May 1.

Lewis Medbury is convalescing after an operation at St. Luke's Hospital, this city.

The Boston English Opera company in "Il Trovatore," at the Claremont, N. H., Opera House, April 16, to good business.

It is reported that a New York manager has leased the Academy of Music in Fall River, Mass.

Eleanor Carey is in the Mount Vernon Hospital, Mount Vernon, N. Y., recovering from a serious operation.

Benny Thatcher, Boston building belonging to Bernadette Williams, died April 17 at the New York Canine Hospital and was buried at Hartdale, on April 20.

The Queen Theater opened in Greenville, Texas, March 20, giving paramount pictures. Johnnie Jones is manager, and he is also manager of the Crystal Theater.

Manager Charles E. Benson, of the Bayou Theater, Fall River, Mass., has booked "A Pair of Sixes," starting April 28. This will be the first road attraction in Fall River for several seasons.

John H. Springer, former manager of the Grand Opera House, filed a petition in bankruptcy in the United States Court in Jersey City, April 9, giving his assets as \$53,437 and his liabilities as \$117,158. His expectation of winning a suit against Klaw and Erlanger for \$25,000 is placed among the assets. His liabilities include the bill of Miss E. C. Minkiewicz, of Newark, for alleged breach of promise to marry.

The engagement has been announced of Miss Fanny L. Davenport Seymour, a niece of Fanny Davenport and daughter of Mr. and Mrs. William Seymour, to Richard Montgomery Field, of Jamaica Plain, Mass. Miss Seymour has appeared in amateur theatricals. Her father has long been connected with Charles Frohman as general stage director.

The ancient custom of having a herald announce the performance of a play with trumpet calls has been revived at the Punch and Judy Theater. The trumpeter, in Elizabethan costume, blows calls on the half hour, quarter hour and immediately before the rise of the curtain for "The Clever Ones." A platform has been built on the parapet of the theater, on which the bugler stands.

Harry Corson Clarke is organizing a comedy company to play the West the coming Summer. Rehearsals begin next week and among those engaged are William Hailston, Juliette Ketchum, Lawrence Kaye, Dorothy Drummond, Lillian Gordon, Jack Forsythe, and Cecil Keith. Mr. Clarke and Miss Owen will remain in New York during the Summer and join the company in San Francisco next September.

Celia Randolph, leading woman of the Bramhall Players, will be seen in "The Lost Correspondent," the next play to be produced at the Bramhall Playhouse, in a light comedy role, quite different to the highly emotional part she played in "The Importance of Coming and Going." Miss Randolph had years of training in England and was known to English playgoers as Mercia in "The Sign of the Cross," in which part she was seen for two seasons in every leading city in the provinces.

Dolly Gray, of the special "Potash and Perimutter" company, gave an "America first" dinner in honor of her father, Dr. Julius Gottlieb, of Chicago, at the Harner House, Rock Island, Ill., on March 20. The table decorations, music and menu, favors, etc., all bore the "made in America" stamp, and colors were red, white and blue. Her guests were Katherine De Barry, Mrs. Lew Welsh, Joan King, and Mildred Baker, of the special P. and H. company.

William Bartlett Reynolds, having started John Drew and "Rosemary" upon a Western tour which will take that actor through to the Coast for a special engagement in San Francisco during the height of the Panama-Pacific Exposition, has returned East, taking over the business management of Miss Ethel Barrymore for her Spring tour in "The Shadow." Miss Barrymore, after engagements of a fortnight each in Philadelphia and Boston, enters upon a run of indefinite length at the Blackstone Theater, Chicago.



# THE FIRST NIGHTER

## "THE HYPHEN"

Melodrama in Three Acts by Justus Miles Forman. Produced by Charles Frohman at the Knickerbocker Theatre April 19. Staged by Fred G. Latta.

Heinrich Brandt ..... W. H. Thompson  
Frau Brandt ..... Louise Sydney  
Frits ..... David Powell  
Lili Hopper ..... Gail Kane  
Belowa, "William," the new butler, ..... Grant Stewart

A Maid ..... Ruth Ashmead  
Rittmeister Karl Wilhelm von Arndt ..... Robert Haines

Herr Liebermann, German-American news-  
paper editor ..... William Burruss  
Herr Schmidt ..... Bertram Marburah  
Officer of the State Constabulary ..... John N. Wheeler

Time—The present. Place—Library of a country house in Pennsylvania.

Something unusual was expected of this play on account of the feverish tone of the advance notices supplied the press, and a veritable sensation premeared the gathering of the clans. The house was filled with neutrals and unneutrals, pros and cons, aunts and uncles, from the aristocratic game preserves of the West Side and the humble dwellings of the East Side, from lower Fourteenth Street and upper Fifth Avenue; from Luncheon's and the Pensioners Pettipas and Louis.

Everybody looked for something not easily defined. Only this was apparent from the heraldic motto at the head of the programme attributed to the Kaiser: "German-Americans I do not know," that the play had something to do with a conspiracy of German-Americans to destroy the peace and dignity of the United States.

And so we were in for an event, with our nerves keyed up to a high pitch of expectancy. The author studied art under Bouguereau in Paris and is a fellow of the Royal Geographic Society; hence peculiarly qualified to interpret the spirit of the Kaiser's motto.

But the expected sensation failed to materialize. It turned out that Mr. Forman has written an amusing melodrama; he has taken his dialogue from the editorials of certain New York newspapers and allotted it liberally among a number of characters who carry the action to a more or less thrilling climax. Any number of our playwrights who are not fellows of the Royal Society and never studied art in Paris under Bouguereau could have discharged their mission equally well.

If the author's purpose was to sound the tocsin of alarm, and rally the Anglo-Saxon to the standard of defense against the American element which traces its descent to the settlers of Germantown, fought under Muhlenberg, Herkimer, and Steuben in the Revolution, or as German-Americans suit signal to the number of 200,000 in the Civil War, or who came here during the revolution of 1848 to help in the settlement of Wisconsin, Minnesota and the West, he surely was sadly misinterpreted by that excellent actor, W. H. Thompson.

In the part of Brandt, a rich and retired old German-American, who is iron-proof against the machinations of a blacking German Rittmeister, discharged from the Kaiser's army for conduct unbecoming a gentleman, he has created the best argument in defense of the German-American element that has yet been advanced, and the repeatedly busy German press bureau should by all means improve the opportunity afforded by subsidizing the play to make propaganda for the German cause.

The strongest applause goes to Brandt when, in spite of all his sympathy for Germany, he scornfully and in the most approved editorial rhetoric and New York Times logic, spurns the insidious offer to furnish the cashed Rittmeister and his two opera bouffe confederates the plans of the powder factory of which he was the founder in order that the trio of scamps may destroy the works and stop the supply to the Allies.

Brandt is a towering figure of dramatic interest, as played by Mr. Thompson, and his speech to Arndt declining to be a traitor to his adopted country sounded like a speech of Congressman Bartholdt on the loyalty of the German-Americans.

In the character of von Arndt, the chief conspirator, Mr. Haines grappled with a problem to which even that admirable and careful actor was hardly equal because of its utter conventionality; but in describing the play as an amusing melodrama I refer not only to the intrinsic interest, but to the comedy antics of Herr Liebermann and Herr Schmidt, von Arndt's fellow conspirators, who have not had their equal since the merry bandits, Beppo and Giacomo, in "Fra Diavolo." A part seriously and well played, yet with a latent spirit of comedy, was that of Frits, Brandt's son, an enthusiastic pro-German youngster who is all but inveigled by Arndt into blowing up the powder mill from his aeroplanes. Conscientiously performed by Mr. Powell, Mr. Powell's audible Piccadillyisms of speech made him an incongruous German-American.

As for the heroine, she is such a mixture of conflicting qualities, and is placed in such contradictory attitudes, that it is hard to accord her any real sympathy. She gains admittance and the confidence of the Brandt household, as well as the love of young Frits, under a direct misrepresentation; for she is a spy on the Brandt fam-

ily in collusion with the Secret Service agent acting as Brandt's butler. Just what the American secret service has to seek in the home of a retired old manufacturer because he happens to be a German, is not made clear and illustrates the muddling manner of the author; and it is hard to bestow any degree of sympathy upon an adventuress who imposes on a trusting family to gain its confidence. As the United States is not represented to be in any imminent danger to prompt her to act so, we refuse to become deeply moved by her, and Miss Kane, who was always behind a curtain listening and spying, was only half appealing in the role of the pretended Miss Buelow.

Reduced to its component element, "The Hyphen" is a melodrama of no special novelty, which neither offends the Germans rallying from the Kaiser's side nor the patrons of the Maison Pettipas nor the English habits of the clubs. It is merely a melodrama about a futile attempt of three German spies to blow up a powder mill which is supplying the material for the killing of their relatives. The average American of whatever racial antecedence fails to see anything either extraordinarily unalloyed or of dramatic value in such a posture of circumstances.

## "NOBODY HOME"

Musical Comedy in Two Acts by Guy Bolton and Paul Rubens. Music by Jerome Kern and Others. (The Marbury Company, Proprietors.) Presented by F. Fay Comstock. Staged by Ben-rino. Scenery by D. N. Akin. Planned and Decorations Designed by Miss Elsie De Wolfe. Dances by David Bennett. Princess Theatre, April 20.

Bogan Terry ..... J. Abbott Worthing  
An Unknown ..... Tom Graves  
Bell Boy at the Elms ..... Charles Judels  
Holando D'Amorini ..... Maude Odell  
Vernon Poppie, society dancer, ..... George Anderson

Violet Brinton ..... Alice Dorey  
Barmaid ..... Della Connor  
The Piano Tuner ..... Louis White  
Lucille ..... Lillian Tucker  
Jack Kenyon ..... George Lydecker  
Miss "Tony" Miller ..... Adele Rowland  
Dolly Dip ..... Helen Clarke  
"Freddy" Poppie ..... Lawrence Grossmith  
Flatt ..... Carl Lyle  
An Interior Decorator ..... Tom Graves  
Havelock Page ..... Quentin Tod

"Nobody Home" is peculiarly fitted to the intimate character of the Princess. It is light and pleasing, handsomely staged and admirably played and sung by a small but compact company.

The leading part is taken by Lawrence Grossmith as Freddy Poppie, of Ippleton, England. The name and geographical designation impart a significance to the character which it would be difficult to cover in a description, however circumstantial. The title also applies to him. "Nobody Home," according to Charles Dickens, means a person with a vacuous brain. If you will take a composite of Lord Dunsundrey and sundry Englishmen made familiar to us by George P. Huntley, you have Freddy Poppie. His brother is a society dancer in New York, but Freddy hails from the back districts of England as he turns up in America with "his man" and all the impedimenta of a hunter, trapper and fisher, also some red-checked apples.

He is put up over night in the apartment of "Tony" Miller, prima donna of the Winter Garden, on Central Park West, and from being found there by the jealous wife of an Italian citizen from somewhere in Michigan who is searching New York for social abstractions, sundry amusing complications in the approved French farce style develop. But Freddy is really an interesting central figure, and there is so much snap and go to the performance that the plot sinks into insignificance.

Mr. Kern's music is bright and tripping, but only one song, "In Arcady," composed by Paul Rubens, makes any pretention to artistic dignity and is well sung by Mr. Lydecker. Miss Rowland is likewise delightful as Violet, who is in love with Vernon Poppie, the society dancer, well played by Mr. Anderson. Charles Judels made a hit as Holando, the gay Italian, and Maude Odell was everything that an irate wife should be as Madame D'Amorini, who is locked up in Tony's kitchen while her husband is pursuing an amorous adventure in the adjoining room. Tom Graves was unique in an eccentric bit, and Quentin Tod and Helen Clarke brought down the house repeatedly with their artistic society dances.

The piece has two acts that are worth anybody's attention. It is a good musical entertainment with nothing of special sensational interest.

## "THE ARGYLE CASE"

STANDARD.—Robert Hilliard in "The Argyle Case" is this week's attraction at the Standard Theatre. In the story a murderer is brought to justice and a band of skilful confederates broken up by Asche Kapton, a private detective who solves his problems by common sense methods such as employed by William J. Burns.

## "EGMONT"

Tragedy in Five Acts by Goethe. Produced at the Metropolitan Opera House by the Irving Place Players, under the Direction of Rudolf Christians, April 20.

Graf Egmont, Prince of Gans, Rudolf Christians  
William of Orange ..... Ernst Holmangel  
Duke d'Alba ..... Heinrich Marlow  
Ferdinand, his son ..... Hans Unszyrcher  
Richard, Egmont's secretary ..... Max Juergens  
Alva ..... Ernst Robert  
Gomes ..... Heinrich Falk  
Claren ..... Hans Wehrmann  
Herr Mother ..... Louis Franchard  
Bruckenburg ..... Carl Isenhardt  
Jetter, tailor ..... Heinrich Matthews  
A Carpenter ..... Burger von Brunsel  
A Soapmaker ..... Emil Hake  
Burch ..... Ernst Robert  
Vansen, a scrivener ..... Otto Hoyer  
Vansen, a scrivener ..... Richard Post  
A Burgher ..... Hans Hansen

Director Christians, of the Irving Place Theatre, chose Goethe's historical tragedy of "Egmont" for the big event of his season this year, and attracted one of the largest audiences that has filled the Metropolitan Opera House. The event took place under the patronage of the German and Austria-Hungarian ambassadors and many prominent German-Americans, who filled the boxes.

Last season Mr. Christians closed his season with a superb production of "Oedipus Rex." "Egmont" was chosen as peculiarly appropriate to the sentiments aroused by the war. In the protagonist Goethe has created a Teutonic hero who stood for the liberty of the Netherlands against the oppression of the Spaniards; and it introduces William of Orange, as well as the Duke d'Alba, the scourge of Holland and Belgium. All the Netherlands leaders withdrew at the approach of the Spaniards except Egmont. William tries to persuade him to retire from Brussels; but the gallant Fleming is deterred, partly by a sense of defiance and partly by love of Clarenchen, a burgher's daughter. He tarries too long, and after an interview with d'Alba, is arrested and sent to the scaffold. The play is a long, five-act tragedy with numerous scenes. The management produced it as written, with Beethoven's music in the entr'actes, and the performance lasted until midnight—entirely too long for the average audience.

Mr. Christians gave a manly performance of Egmont, making his entrance on horseback with several of his retinue, and dispersing an incipient mob aroused against the Spaniards. His fine musical voice and fresh, youthful appearance made Egmont a personality of decided interest, although a little less declamation in his delivery might be suggested to the Herr Direktor. Marlow's Duke d'Alba was a strong embodiment of the ascetic, sinister Spaniard who sacrificed thousands of heroic Netherlands to the Inquisition. The part of Clarenchen was sadly overacted by Miss Wehrmann; but William of Orange was grandly played by Mr. Holmangel; and a performance of extraordinary interest was given by Mr. Faust as Vansen, a roving scoundrel in tatters, who plays so prominent a part in inciting the mob spirit. Mr. Unszyrcher made a gallant young blade, the son of Alva, and Mr. Rub, as usual, scored with his unique comedy acting. The performance was wholly impressive and artistic. The mob scenes were stirring and realistic to a degree.

## "THE YEOMEN OF THE GUARD"

Comic Opera by Sir William Gilbert and Sir Arthur Sullivan. Revived by William A. Brady at the Forty-eighth Street Theatre, April 19.

Sir Richard Cholmondeley ..... John Willard  
Colonel Fairfax ..... Arthur Aldridge  
Sergeant Meryll ..... Herbert Waterous  
Leonard Meryll ..... Hugh Dreyer  
Jack Point ..... Wolf Hoyer  
Wilfred Shadash ..... William Danforth  
The Headman ..... James Hughes  
First Yeoman ..... Frank Clarke  
Second Yeoman ..... George Abbott  
First Citizen ..... William Gumbey  
Second Citizen ..... Henry Smith  
Elsie Maynard ..... Natalie Alt  
Phoebe Meryll ..... Gladys Caldwell  
Dame Carruthers ..... Marie Horgan  
Kate ..... Alice McComb

By opening his season of Gilbert and Sullivan operas at the Forty-eighth Street Theatre, William A. Brady showed that he is somewhat of a psychologist. Just as a large roomy playhouse is demanded for the broad coarse variety of humor, so a theater which conveys a sense of intimacy is best adapted for the interpretation of subtle and delicate wit. Not in recent years has a better production of a Gilbert and Sullivan work been offered, and this can be said in spite of the fact that "The Yeomen of the Guard" can never rival "The Mikado" nor "Pinafore" in popularity. Mr. Hopper and his associate played with such genuine Gilbertian spirit, the chorus sang with such enthusiasm and feeling for the witty and frequently sentimental quality of their lyrics, that the performance was wholly delightful if not ideal.

It is said by stage chroniclers that Sir Arthur Sullivan considered "The Yeomen of the Guard" his favorite among his light opera scores. Certainly his keen melodic sense and his grasp upon harmony and counterpoint were never better displayed. And the lyrics are decidedly in Mr. Gilbert's dearest and most graceful vein. In the whole range of their works it would be difficult to find a more clever conceit than the jester's lamentation, "I Have a Song to Sing, O"—incidentally a meter, which Mr. Gilbert is said to have invented. It combines a certain grace and melody and rhythm which make it unique, and in the hands of Mr. Hopper it is truly a gem.

The collaborators departed from their usual form in the construction of this opera, depending upon a touch of sentimental realism rather than upon fantasy or paradox. At times it seemed to us that Mr. Gilbert was inditing his own biography in the creation of Jack Point, the jester, who must be funny at whatever cost to his pride and dignity, who is unable to be taken seriously—even in his sincerest moments of love-making. The story might be termed a *leit-motif* of Pagliacci. Jack Point, a strolling jester, pining "for the love of a lady," falls desperately in love with Elsie Maynard, a light-hearted lass who accompanies him on his travels. She does not regard him seriously, however, and marries a nobleman on the eve of his execution in order that she might win a hundred crowns as his widow. When clever strategy from the nobleman from his impending doom, she, deep in love, weeps him again, this time in the presence of the villagers and the jester, who, overcome by grief, falls prostrate to the ground.

Mr. Hopper made a most engaging Jack Point. He danced gracefully and sang and quipped with a clearness of articulation that made his performance another Gilbertian triumph. Arthur Aldridge never sang better than as Colonel Fairfax. Natalie Alt was a charming Elsie. William Danforth scored a hit second only to Mr. Hopper as the grimly humorous jester, Shadobolt. Gladys Caldwell gave a dainty performance of Phoebe and acted the scenes with the jester with a fine sense of comedy and Marie Horgan was the plump but active Dame Carruthers.

## LADIES' DAY AT PLAYERS'

Shakespeare's Birthday Celebrated in Gracious Manner at Clubhouse

Gramercy Square was bright with animated beauty and the life of Spring, last Friday, when the Players' Club celebrated its long-established custom of observing Shakespeare's birthday with a reception to the ladies. Being the only day of the year on which the fair sisters are admitted to the clubhouse, a large attendance is always assured.

The House Committee deserve credit for the tasteful manner in which, with the masterful aid of member Jules Guerin, the famous dining veranda had been repainted. The fountain was playing cheerily in the court, and a new detail appeared in the form of a green turtle, that sunned himself in the surrounding pebbles and sand. Small and neat excelled all previous efforts with their floral decorations. A string orchestra discoursed both light and classic music from a bower of palms and dogwood and laurel.

A bronze tablet, showing a bas-relief portrait of the late Richard Mansfield in modern dress, was on view temporarily in the library. It is the work of the American sculptor, Herbert Adams, and was accepted by the Committee on Literature and Art, a short time ago, from a group of Mansfield admirers. The future disposition of the tablet is not as yet determined.

A feature that excited much comment was an exhibition of *cossettes*, all of which was the handwork of the club's own chef and was accomplished in his kitchen. It consisted of a faithful white replica of the Launt Thompson bust of Edwin Booth mounted on a square pedestal.

The House Committee, Messrs. John Blair, Humphrey Nichols, and William Graham (chairman), were aided in receiving by the club's vice-president, Hon. Joseph F. Daly; Otto Skinner, James Lees Laflaw, Howard Kyle, Oliver Doud Byron, Milton Nobles, F. F. Mackay, Vincent Serano, Paul Conkling, Walter Hale, Carl Yapp, Leslie Faber, William L. Abington, William Metcalf, Jules Guerin, Robert Reid, Childre Haslam, Edward B. Simmons, Oliver Herford, Arnold Bounner, Edwin Milton Royle, Roi Cooper Murgue, James T. Powers, George C. Riggs, Evert James Wendell, Edward G. Kennedy, Theodore Steinway, Charles L. Safford, Frederic DeBellville, A. E. Thomas, Jesse Lynch Williams, and F. F. Adams.

Prominent among the visitors were Mrs. John Drew, whose husband, the president of the Players, was on tour—his annual greeting to the ladies, however, was expressed by a beautiful basket of American beauties in the main hall—Mrs. Frances Hodson Burnett, Rose O'Neill, Mrs. Ed Smith, the oldest American actress available for service; Mrs. James Lees Laflaw, Mrs. Augusta Kidder, Mrs. Francis Wilson, Mrs. Otis Skinner, Mrs. Oliver Herford, Agnes Kears Arden, Deaconess Jane Hall, Ruth Chaterton, Susanne Westford, Made Crigen, Amy Hodges, Helen Ten Brock Virginia Gerson, Emma Frohman, Vida Sutton, and Mrs. Richard A. Purdy.

## NEW "TRIBUNE" CRITIC

Granville Vernon Succeeds Hector Turnbull Who Has Joined Lasky Film Co. as Writer

Granville Vernon, formerly assistant musical critic of the Tribune, has been appointed dramatic critic of that newspaper to succeed Hector Turnbull, who lately resigned to join the scenario department of the Jesse Lasky Feature Play Company in California.

Mr. Turnbull, who succeeded Acton Davies as critic of the Tribune, has written extensively for magazine and the vaudeville stage. At the age of seventeen he enlisted in the United States Field Artillery and served in various army posts in this country and the Philippines. After leaving the army he wrote a series of articles advocating the restoration of the canteen.



## ACTORS' EQUITY ASSO'N

Levinson Sisters Uphold McRae's Stand on Sunday Performances—A. E. A. Wins Shelby Case



At the last meeting of the Council, held in the Association rooms, Suite 608 Longacre Building, on April 15, the following members were present: Mr. Francis Wilson, president; Messrs. Edward Connelly, John Cope, Jefferson De Angelis, Edward Mills, Howard Kyle, (Grant Mitchell, Frank Reicher, and John Westley.

New members elected: Albert Andrews, Reginald Goode, Charles Clear, Antonio M. Moreno, Foxhall Delaneyfield, Sumner O'Reilly, Alfred Deery, Peter Fann, Charles Dickson, Harry G. Bates, Philip Fein.

To correct a clerical error we announce that H. Lawrence Leyton was wrongfully placed among those elected last week as "Florence Leyton."

The second annual meeting of the Association will be held in the Belvedere of the Hotel Astor, New York city, on June 1 at 2 o'clock P.M.

Our steadily growing membership has already become so large that it would be almost, if not quite, impossible to gather "15 per cent. of all the members in good standing," as now required, to make a quorum for the annual meeting.

To obviate any embarrassment in this connection, the Council gives notice that it will amend Article 1 of Section 1 of the By-laws to read as follows:

"At all meetings of the Association at least 100 members, in good standing, must be present to constitute a quorum."

Our interest in the question of excessive royalties charged stock companies for the use of plays is justified by the bearing it has upon the employment of actors. A letter is in hand from Eleanor Gates in which she says: "The terms that I quote to managers in every case is 5 per cent. on the first \$5,000 gross, 7½ per cent. on the next \$1,000, and 10 per cent. above. These terms have met with general approval—I might almost say enthusiasm. And I am led to believe that a number of authors are ready to do what I am doing. But we need your support. There is bound to be opposition to this plan. It will not come from the authors—who would rather have their plays produced in five places at a fair return, than have them produced in one or two places at an exorbitant rental."

The Association is pleased to make known the success of its negotiations with Mr. Al Woods in behalf of Charlotte Shelby, representing her daughter Juliet, who had a claim against the Little Rebel Corporation, of which Mr. Woods was president, for the nonfulfillment of a part of her contract that defined what the period of her season was to be. The amount of the settlement is \$500.

Appreciation is due Mr. Arnold Daly for the considerate manner in which he recognized the rights of Miss Mabel Freyner, who left the cast of "You Never Can Tell" on the 17th inst.

The published statement that Mr. Bruce McRae refused to participate in a Sunday night performance of "The Shadow" at the Neighborhood Theater on East Grand Street, April 18, because he would not be paid for his services, was entirely untrue. The attorneys who are opposing the persistent efforts of certain managers and politicians who seek to legalize Sunday night performances in all New York theaters, have advised us that any such performance for "charity" or otherwise, where an admission fee is charged, is illegal. Mr. McRae was on record with the Sabbath Observance Committee and the Corporation Counsel as being in hearty accord with them. He had none but the warmest regard for Mr. Frohman and Miss Barrymore and he has been ever pleased to aid any worthy philanthropy, but the situation embarrassed him. He put his predicament before the A. E. A. Council, and it decided he should not appear if money was taken at the box-office of the theater. The Misses Levinson, who built the Neighborhood Theater, and are conducting it, have written Mr. McRae exonerating him fully from all blame and approving of his course.

By Order of the Council,  
BRUCE MCRAE, Cor. Sec.  
HOWARD KYLE, Sec. Sec.

## PHILADELPHIA

Does Quaker High-Brow Culture Prefer Slap-Stick Comedy to Upper-Crust Drama?

PHILADELPHIA, April 27 (Special).—Quaker City theatergoers are a double lot. This was strongly emphasized the other night at THE MASON'S representative when he dropped in at the Lyric to see William Frawley and his capable company in "The Hawk." They played to an extremely small house, and their vehicle is the type of a play that certainly should appeal, theoretically speaking, to Philadelphians. This city with its many colleges and schools, its learned philosophical and scientific societies of antebellum origin, has been considered a sort of a "highbrow" city where plays by finished artists, well-written technically, well-staged theatrically, should have long and lucrative runs. But the past two weeks have shown that as far as the theaters are concerned the "highbrow culture" front the average Philadelphian is all a bluff, and the performance, with slapstick comedy, good comedians, and pretty girls will play to a R. O., while the artist, playing in a drama such as "The Hawk," will not draw to the extent that his abilities warrant.

"Hello, Broadway," featuring George M. Cohan and Willie Collier, had a successful engagement in its two weeks' run at the Forrest, which ended last week. Every night, every matinee the house was packed, and good old Philadelphia families gave Cohan a royal welcome and cheered heartily at his witticisms, and Willie Collier's smile and popular horse play.

At the Broad New Wayburn, better known as a stage-manager than a director, produced "She's in Aisle" with Mrs. Stuart Robson and Ada Lewis in leading roles. The play in French is decidedly clever, but after being translated into English, then Americanized, and later Philadelphiaized, it is "stuffy," lost some of its original spice for which vulgarity and coarseness were to have been substituted.

"The Blue Bird" is playing a return engagement at the Lyric, and is the only important local change, with the exception of the return of the San Carlo Opera company to the Forrest.

"Peg o' My Heart" continues at the Adelphi, and "The Little Cafe" at the Garrick, while "The Damsel" closed a highly successful career at the Walnut.

Again, the policy of the Walnut is to be changed. A stock company opens early in May for a summer season by Manager W. Dayton Woodworth. William Ingersoll, a Philadelphian, and for years the leading man with the old Lyricum Players at the Chestnut Street, will head the company which will also bear his name. In the movie line the week has been very interesting. The New Arcadia, on Chestnut Street, has opened, its first film being "Vall Vall in 'The High Kick.'" The Grand Opera House, on Locust Street, has opened, its first film being "The Heart of Maryland." It is seen here for the first time on the screen.

At Keith's Nora Bayes is the headliner of a very meritorious vaudeville bill.

J. SOLIS-COHEN, JR.

## BOSTON

Legislature Asked to Prohibit Plays Calculated to Excite Racial Prejudices—Week's Attractions

Boston, April 27 (Special).—Last evening there was little change at the theaters. "Hello, Broadway," with George M. Cohan and William Collier, came to the Colonial, and all Boston went to see it. At nearly all the other houses there was a continuation of the attractions. At the Court "A Modern Eve" is doing well. "The Law of the Land," with Julia Dean, is at the Majestic. Ethel Barrymore is acting in "The Shadow" at the Haymarket. "The Night of the Night" continues to draw at the Shubert. Stanley Houghton's comedy of "The Younger Generation," at the Plymouth, has proved one of the best plays of the season, and every one who sees it praises it, and helps to advertise the fine company of actors in "Common Clay," at the Castle Square, will come May 5, completing the seventeenth week of its run. "A Pair of Sixes" is still doing well at the Wilbur, and "The Birth of a Nation" is surely a money maker at the Tremont.

This last-named entertainment continues to fill space in the newspapers for the negroes, and some of their white sympathizers have kept it before the public. The court was asked to pass on the question as to whether or not under our laws regarding public entertainments it should be permitted to continue at the Tremont Theater, and the judges who, in the language of the song, was a wise judge, too, went to a matinee performance, and decided that a part of one of the films should be eliminated. This was done by the management, but still the negroes are not satisfied, and new edicts are being made to push a law through the Legislature that will prohibit any play or entertainment that is calculated to excite racial prejudices. People who follow theatrical entertainments in this country will remember that it is not on many years ago that the Massachusetts Actors' Fund at the Venice was stopped in one of the principal cities in this country because the character of Haylock would rouse racial prejudices. However, at this writing the proposed law has not progressed very far toward the governor, and it is not unlikely that the bill will ever reach him. The play is now talk everywhere. Columns have been printed in the papers about it, and at last the Herald is obliged to announce that it will print no more letters on the subject.

Arrangements for the "Slitfied" performance at the Stadium are progressing, and the affair seems likely to be a success both artistically and financially.

There has been some discussion regarding the name of the late Mrs. Phipps. People here supposed that his name was Phipps, but a news dispatch from New York said that Phipps was his stage name, and now his acquaintances here are asking why they have been kept in ignorance of his real name all these years. The benefit for the Actors' Fund at the Boston Theater last Friday was a great success. Practically every first-class house in the city being represented on the stage programme. Julia Arthur returned to the stage for this occasion, and appeared as Juliet in the balcony scene. William Russell gave a series of hints on beauty. The total receipts from all sources were nearly \$6,000.

J. B. CLAPP.

## SAN FRANCISCO

SAN FRANCISCO, April 19 (Special).—The Columbia has started the third week of "Pitkin and Perimeter," with Barney Barnard and Mr. Carr in the star roles. The play will make no change in the cast, and will play to capacity as it has up to the present writing. Mr. Carr has con-

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wanted to give a number of lectures at different societies.

The Alcazar has also started Kolb and Dill on their third week in "This Way Out" to capacity, and these stars will do well during their engagement.

The Court has the picture "Chansman" for a limited engagement. Madame Yoshka in a war sketch, Ann Brooks, George Rosner, the Three Rubes, Helen Scholander, Al. Rover and Sister, Morton and Moore, and holdovers make-up a big and good bill.

The Empress offered "Dime" with Herman Laid in the chief role; Old Soldier Fiddlers, Sandy Shaw, Stewart and Bakin, Between Night and Nine, a sketch; Lew Hoffman and O'Neill Sisters.

Pantagruel gave us Dr. Sudden in a lecture on "How to Make a Living in Alaska." Ruth-erest of the Nine, which please.

San Francisco Opera Singers gave a double bill at Scottish Rite Hall. This opera company has been subsidized by the music-loving folks. All opera companies that have come to us lately have failed of success. Sure is the musical director.

Margarette Geist, a lusty German lass from Hanover, has succeeded in traveling overland from the Atlantic to the Pacific, with her burro. "Jerry," who consumed two years in the desert, spent eight months in actual traveling, earned her living on route, and yet will not be twenty-one years old until next month.

When she reached San Francisco recently with her burro and cart (trudging on Market Street with a mounted policeman as an escort, it was with light heart and fatigue-worn body. She visited the Grand Canyon on the route, and was persuaded to place "Jerry" and her famous cart on exhibition.

The concessionaires have cut the admission prices to their shows to encourage business at the Exposition, most 50-cent houses having reduced their fee to 30 cents, while the quaker places are now charging but 10 cents.

The Actors' Protective Association of the Pacific Coast, organized for the protection of the actors and actresses, is growing daily, and it bids fair to be one of the most powerful organizations of its kind in the country. The Grapes corrects the talk about the Exposition losing money by saying:

"With timely wisdom the Exposition directors have taken the public into their confidence, effectually silencing numerous unauthorized statements and rumors." The publication of the certified statement of the first month's financial operations has stopped the industry of the pessimists who were circulating the report that the Exposition was losing \$5,000 or \$6,000 a day. As a matter of fact, the statement for the first thirty days shows a net income of more than \$55,000, a profit of nearly \$5,000 a day. When it is realized that the daily expense of operation and maintenance has been nearly \$24,000, the showing is the more satisfactory. The first month's income was \$225,552, and considerably more than half of this was derived from admissions, not including season ticket revenue.

Clara Byrne Stockdale, one time stock actress, now in the movies, has her divorcee. Husband that was, Carl Stockdale, non-support. Arthur H. Young, clerk, has been granted a divorce from Beth Wilson Young, who deserted

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because she preferred the stage to home. Divorce granted to Lucius A. Martin because Josephine Elizabeth Martin had play life better than she had domestic life.

The Colony Parkhouse is leased for a term of ten years to Western States Vaudeville Association, of which Irving Acherman is president, and will hereafter be known as the Hippodrome. No definite date for opening has been set; it is to be a 10-cent house.

The Imperial, a big picture house owned by D. J. Gramman, has been sold to a syndicate of the head of which is J. de Jough. Alterations will be made without the house being closed.

A. T. BARNETT.

## IN MEMORY OF EARLE RYDER

Willard Earle Ryder, who died suddenly on March 13, 1915, of acute Bright's disease, was a member of the Lamb Club and leading man for a great many prominent houses. Among them being W. L. Crane in "David Harum," Cecilia Loftis in "The Merry-Go-Round," "Satanstoe," "Girl of the Golden West," and "Madame Butterfly," with Edith Tatkinson in "Polly of the Circus." He supported Robert Hilliard in a number of his vaudeville sketches. Last Summer he was a member of the Alamo Stock company in Providence, R. I., and prior to his death had returned from a stock engagement in Atlanta, Ga. He leaves a widow (Helen Gertrude Ryder), daughter of the late J. Cheever Goodwin.

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# NEWS OF STOCK PLAYS AND PLAYERS

## The Ticker

Mr. Harrison Ford, the leading man of the Empire Players, of Syracuse, N. Y., an authority on stock business in a review of the situation for the season says, "There will be a marked increase in the number of located stock companies and a distinct advance in the personnel of the companies. Many of the most prominent actors and actresses who were wont in the near past to consider a season of thirty-five weeks on tour a short engagement, are now forced to content themselves with from ten to twenty weeks of service in their profession. Quite naturally they look for a release from this unfortunate situation and are turning to the stock companies, and these companies from this very reason are showing a marked advance in ability and importance. The golden era of the stock company is returning, in my judgment, and I am doing all I can to hasten the day of its arrival. We are indebted to the Syracuse Post-Standard for Mr. Ford's views.

### STOCKS IN GREATER NEW YORK

**Keith's Bronx.**—For week April 19, the Keith Players presented Edward Sheldon's "The Nigger." The play received excellent presentation dramatically and scenically. As Philip Morrow, Rowden Hall presented a characterisation that stood out with conspicuous clearness and sympathy. Julia Herne as Georgiana Byrd was excellent in her many moving moments. Walter Marshall appeared as Clifton Noyes and presented a careful and convincing interpretation. Luella Morry returned to the cast after a two-weeks' vacation in the role of Jimmy and was vociferously applauded. David Hewitt, who made his first appearance in the characters of Jake Willis and Colonel Knapp, Margaret Fielding, Fred C. House, Albert Gebhardt, Russell Parker, Hille M. Kirkham and Hal Oliver gave the best satisfaction to large attendance. "A Young Wife," week April 26.

**Wadsworth Players.**—For the far-west week of their engagement Manager Edward Ornstein presented Harry Corson Clarke and Margaret Dale Owen, supported by the regular stock company, in Mark E. Swan's farce "Whose Baby Are You?" Mr. Clarke has the happy faculty of making his audiences laugh at his impromptu remarks quite as heartily as enjoying the author's lines. Margaret Dale Owen, the other end of the sketch, as Mr. Clarke remarked, managed to hold her end up nicely. John Lorens as Hugh Wallace, Jerome Renner as Ned Clive, Edith Spencer, Henrietta Goodwyn, Nell Pratt, Carroll Daly, Warda Howard, who also offered an original specialty in the Spanish language, and Bert Wilcox in a specialty that won many recalls, were heartily applauded. Many gifts and remembrances were passed over the footlights, and on Thursday there was a special farewell reception after the performance where the audience could meet their favorites on the stage. Beginning April 26, vaudeville and motion pictures.

IDA C. MALCOMSON.

**Brooklyn Crescent and Grand.**—The dramatic treat of the season at Keith's Crescent was "Seven Keys to Baldpate," offered April 19-24. Robert Gleckler found a congenial assignment in the role of the novelist "Handsome Bob" overlooking some of the opportunities offered in the part and gave an unusually good performance. Leah Winslow gave an artistic interpretation of the blackmailer, while Ian-dore Martin, as the reporter, and Clara Mackin, as the widow, were pleasing in their assignments. Charles Schofield was seen as the Hermit, Beatrice Moreland, William Davage, Charles Wilson, Frederick Webber, H. A. Bennett, and Frank Base were included in the cast. Current week, "A Celebrated Case."

According to a consensus of the local critics, "Kick In" was the season's best achievement at the Grand. Minna Gombel and Dudley Ayres in the roles of Molly and Chick, respectively, won fresh laurels from the patrons of that playhouse and are rapidly gaining in popularity. Miss Gombel's interpretation of Molly was exceptionally pleasing. Mr. Ayres' performance was of the same magnitude. As Myrtle Sylvester, Frances McGrath scored a decided hit. William Elliot compelled attention to the characterisation of Whip Fogarty, while Earl Simmons was realistic as the dope fiend. The offering was staged by Harry Radfield.

The double attraction of "Why Women Sin" and "Tillie's Fancied Romance," the latter in motion pictures, was offered to patrons of Keith's Gotham Theater. In the former offering Anna MacDonald and William Sullivan appeared in the principal roles. Florence Pinckney, Clare Evans, and Robert Lawrence were also seen in congenial assignments. Others in the cast were J. Francis Kirk, Fayette Perry, Frank J. Frayne, Dorothy Ferrier, Joseph Dunn, Albert March, and James Riley. The attraction was staged under the personal direction of Mr. Kirk.

J. LEROY DAVIS.

### PROVIDENCE, R. I.

**PROVIDENCE, R. I. (Special).**—The two Providence stock companies offered excellent entertainment for week April 19, the Albion company presenting "Years of Discretion," and the Colonial organization "Fine Feathers" for the first time in this city. Performances at both houses were recognized as of exceptional merit, enjoying good patronage.

The Albion production at Keith's introduced to local audiences in a leading role Miss Bertha Creighton, who alternates with Miss Sydney Shields. The newcomer gave a characterisation of Mrs. Farrell Howard, the widow in "Years of Discretion" who has a sudden desire for a life of gaiety, which was notable for its charm and vigor and firmly established Miss Creighton as an efficient member of the company. This play also gave an exceptional opportunity to another new member, Homer Miles, who made realistic and appealing the part of Michael Doyle, one of the lovers of Mrs. Farrell Howard. Burton Churchill also shared in the general commendation of individual work.

So well liked was "Fine Feathers" at the Colonial that, at the close of the opening performance, the unusual thing happened when the audience remained seated and showed its appreciation by three or four curtain calls. Godfrey Matthews, Miss Rose Mary King, Frank Kenmore, Jack Lewis, Miss Laura Tintie, Miss Jeanette Case and Miss Edith Winchester all appeared to advantage in a well balanced production. D. C. CHACK.

### HYPERION PLAYERS, NEW HAVEN

**NEW HAVEN, CONN. (Special).**—The Hyperion Players presented "The Yellow Ticket" week April 19 and the piece proved one of the strongest attractions in the way of drawing power of any play staged for many weeks. Coincident with its presentation by the local company is the fact that Florence Reed and the original production was staged for the first time when the house was under the Shubert management. Miss Jane Morgan appeared to exceptional advantage as Marya Varenka and Charles Carver handled the role of Julian Rolfe in a most capable manner. Miss Bella Cairns as Margery Seaton and Malcolm Owen as Count Rostov gave excellent support as well as the other members of the company. "A Celebrated Case" is down for early production. Business still continues to capacity.

DANIEL WEBSTER DELANO, JR.

Miss Evelyn Watson has returned to New York from Fall River, Mass., where she closed a special engagement at the Savoy. Miss Watson was hired the theater for the summer to put in her own stock company, but was obliged to decline the offer.

### PREMIER AND BIJOU, FALL RIVER

**FALL RIVER, MASS. (Special).**—The Premier Players presented week April 19, for the first time in this city, "The Lure" with Carolyn Elberts in the part of the Girl, a fine performance. Howard Hall, the new leading man, made good as the Agent Cadet. He has become a favorite with the patrons. Laura Stone made the part of the Madam seem real. A. A. Bushaw, Elizabeth Kilday, Jennie Swift, Violet Mahat and John A. Daley completed the cast. Well staged and a fine performance under the personal direction of Neil Barrett, the Bijou Famous Players presented, April 15-17, "Out of the Shadows." At the Bijou with Gus A. Forbes, Corrine Cantwell and J. Arthur O'Brien in leading roles. Mrs. Edwin Barbour made her first appearance with the Players, April 15, and gave a good performance, added attractions. Seven Banjo Friends, Nelson Nichols company, Norton and Earle and Robert Warwick in the photoplay "Alias Jimmy Valentine." The Players offered "Who Is He," April 19-21, with Corrine Cantwell, Gus A. Forbes and J. Arthur O'Brien in leading roles, added attractions. George Kinkaid Kilites pleased large attendance. W. F. GUN.

### SHUBERT STOCK, MILWAUKEE

**MILWAUKEE, (Special).**—The Shubert Stock company, of Milwaukee, presented "Polly of the Circus," week ending April 19 to good business. Catherine Towers playing the part of Polly and Malcolm Fassett the part of the minister. The company will play through the summer season. "Get-Quick-Wallford," week April 19, was given, and "The Case of Becky," April 26; "The Mistletoe Lady," May 3; "Mamma!" May 10; "Baby Mine," May 17; "Rebecca of Sunny Brook Farm," May 24; "The Blindness of Virtue," May 31. The Shubert Stock company includes Catherine Towers, Marie Curtiss, Marjorie Foster, Bertie Conway, Dorothy Hall, Florence Harrison, Malcolm Fassett, Arthur Helman, Mark Elliston, Frank Jamison, Vaughn Morgan, Frank Taylor and others. PATSWALD.

### STOCK OPENINGS

The Grayce Scott Players began an eight-week season at the Shubert Masonic Theater, Louisville, Ky., April 26. The first offering was "Baby Mine." Miss Scott is the leading woman and Jack Warner the leading man. De Witt Newing is manager of the company and Arthur Berthelet is stage director.

The Jessie Bonstelle company opened their Spring season at the Star Theater, Buffalo, N. Y., April 19, in "Nearly Married." Corliss Gilie is leading man. Ellen Wilson is the ingenue, clever and attractive. Miss Bonstelle is, of course, the leading woman.

### ST. LOUIS STOCKS

**ST. LOUIS, MO.**—The members of the Park Opera company were seen in an excellent revival of "Dolly Varden" at the Park Theater April 19-25. Little Louise Allen deserves the utmost praise for her excellent work in the title-role, as does Sarah Edwards, who was seen as Letitia. Franklyn Farnum as Dick and Roger Gray in the role of Gayspark were heartily received. George Nathanson and Dan Marble also scored. Ed Smith and Royal Cutler were also members of the cast. Mabel Withee made her initial appearance with the company and created a favorable impression. Miss Mabel Wilbur, who has had thirty weeks of hard work at the Park, is taking a two weeks' well earned vacation, after which she will re-open in "The Red Widow." Mida Vettori sang the prima donna role in "Dolly Varden."

"Little Miss Brown" was given a lifeless production by the Players Stock company at the Shenandoah April 19-25. Mitchell Harris, the leading man, succeeded in inciting some animation in the play and deserves special mention. Marion Ruckert played the title-role and John Maurice Sullivan the heavy. Ed Von Buslow, Louis V. Calhoun, Anna Berger Price, Henry Hull and Bob McClung were other members of the cast. WATKINS.

### POLI'S IN PASTORAL COMEDY

**BALTIMORE, (Special).**—The Poli Players entered the field of pastoral comedy-drama again last week when they produced "Rebecca of Sunnybrook Farm." That they did not achieve the success expected is a little surprising, for with the solitary exception of Miss Edna Hibbard, the charming ingenue of the company, not one member of the cast seemed to be able to fit into the picture, and the result was a rather rough and uneven performance throughout. Miss Hibbard, however, played the title-role and her work towered heights above the remainder of the cast. The play was splendidly staged. Current week, Broadhurst's "Man of the Hour," a revival. I. B. KANIS.

### PRINCESS COMPANY, DES MOINES

**DES MOINES, IA. (Special).**—The Princess Stock company pleased with a splendid production of "The Crisis" week April 19. Mr. Woodruff as Stephen Bries was excellent and received much applause. Miss Fay Bainter was a delightful woman of the South, full of coquetry, but capable of fiery passion when her beloved South is in danger. Mr. Forrestelle as Judge Whipple was fine. Mr. Shakespeare as Carl Richter, Mr. Young as Colonel Carvel, Mr. Briester and Mr. Bradley were all exceptionally good in their respective parts. "Years of Discretion" week April 25. "Over Night" May 2. A. KAHN.



### THE COLONIAL STOCK COMPANY.

Playing at the Colonial Theater, Providence, R. I.

Standing, left to right: Frank Kenmore, heavy; Marion Mott, Godfrey Matthews, leads; Jeanette Case, characters; Henry Hebert, general business; May Davenport, Richard Ross, assistant stage director.  
Second row, sitting, left to right: Alfred Krohl, Rose Mary King, leads; Jack W. Lewis, juvenile; Laura Tintie, ingenue; Edwin Dudley, stage director; Edith Winchester, general business; the Potter children.  
(Management of A. H. Spink, Jr. Direction of Sol. Branning.)





CLARA MACKIN

Rarely does a second woman command such great popularity as does Miss Clara Mackin of Keith's Crescent Theater Stock company, Brooklyn. She won instant favor with Brooklyn theatergoers, and now is unquestionably one of the most popular members of that organization. Miss Mackin is a Chicago girl, but when quite young, she was taken to Europe and educated in London and Berlin. She is an expert horse-woman and does not fear the most dangerous mounts. Miss Mackin received her first professional dramatic experience with the "Quaker Girl" which was produced in New York. Later she played a prominent part in the London production of the same piece at the Queen's Theater. Her first stock experience was with the Hunter-Bradford Players at Altoona, Pa. That engagement was very short, however, so she decided to enter the vaudeville field. Finding that uncertain, she accepted the offer to join the Crescent Players. Miss Mackin has youth, beauty and a very magnetic personality.

## PLAYERS OF THE CANAL ZONE

CRISTOBAL, April 11 (Special).—The Gordon Gunniss Players began their third week on the Isthmus at the National Theater, Panama, April 10, in "Her Husband's Wife," a well-pleased house. Mr. Gunniss and Miss Gertrude Leland appeared to excellent advantage and Mr. Harry Hayden again registered with his comedy work. After the final week, ending April 17, the company went on an excursion into the jungle. They sailed for the States on the "Alliance," April 17. So successful has been the engagement of this company, the first to appear in legitimate plays in the Zone clubhouses, that the government, through the secretary, Mr. F. M. M. Richardson at Balboa Heights, is contemplating booking a number of theatrical companies the coming season.

C. B. YARNICK.

## DAVIS PLAYERS, PITTSBURGH

Pittsburgh (Special).—At the new Davis, week April 15, "Kidding" by the Davis Players, proved a very interesting one, as Mary Hall again made her bow as leading woman of the Davis Players at the new house. In the leading female role, Miss Hall carried off the honors of the piece. Charles Gunn gave an admirable interpretation of the husband, and Joseph Kane was well cast in the villain role. The other members of the company gave good support. If the popularity of an actress can be judged by floral offerings, enthusiasm and large appreciative audiences, then Mary Hall is fully entitled to the term as far as Pittsburgh is concerned. "Within the Law" week April 20, with Miss Hall in the role of Mary Turner.

D. JAY PACKINER.

## TRAHERN'S NINTH SEASON

Al. Trahern, "The Frohman of Long Island," who has successfully piloted his stock company over the Long Island circuit for eight successive summers, will begin the ninth season Monday, May 10. The towns included in the circuit this year are Riverhead every Monday, Greenport every Tuesday, Huntington every Wednesday, Patchogue every Thursday, Bay Shore every Friday and Sayville every Saturday. Frank C. Bane is stage director. The first play will be "The Roamer." The advance agent, Fred Skinner, is always seven days ahead of the company, and at the same time one day behind.

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## STOCKS IN LEWISTON, ME.

Lewiston, Me. (Special).—The Emerson Players in Lewiston, Me., are under way. The company opened April 5 in "Bought and Paid For." Week April 12, "The Blindness of Virtue." Week April 19, "The Big Idea." The company comprises Mr. Lee Harvey and Miss Marion Tanner, leads. Miss Beulah Monroe, second woman; Mr. Edward F. Nannary and Miss Margaret Lewis, characters; Mr. Norman Houston, juveniles and light comedies; Miss Maureen Lyons, ingenue; Mr. Gus Tapley, low comedy; Mr. Herbert J. Augustin, stage manager; Daniel E. Hanlon, director. The company is managed for Mr. Charles Emerson by Mr. Arthur Norris. This firm has another company at Haverhill, Mass., where they have been very successful. Edmund Breece is playing a stock starring engagement at the Empire, a rival house. "Today" was given week April 12.

HANLON.

## MOZART PLAYERS CLOSE

ELMIRA, N. Y. (Special).—The Mozart Players closed their most successful season of thirty-two weeks at the Mozart Theater with a rip-roaring production of "Mam'selle," April 19-24, to large business. The production permitted a huge frolic for every member of the popular organization, even the ticket sellers, ticket takers, scenic artists, and stage carpenters being shown on the stage in their official capacity. All the regular members of the company received ovations. From every point of view the engagement of the Mozart Players, just closed, has been the most successful this city has seen. The organization will open again at the Mozart Sept. 1 with most of the members back. Royster and Dudley will offer musical stock at Horick's Theater, opening June 1. Several well-known stars will appear during the season and the bills will be royalty opera, changed weekly.

J. MAXWELL BURNS.

## STOCK AT PERTH AMBOY

The Majestic Players under the management of Eugene J. Murphy opened a Spring and Summer engagement at the New Majestic Theater, Perth Amboy, N. J., Monday, May 3, presenting late Broadway releases. The first four plays contracted for are "Bought and Paid For," "The Divorce Question," "Life's Shop Window" and "Broadway Jones." The policy of the house will be one a week with three matinees. The cast will include Symba Wallace, Eugene J. Murphy, Dorothy Beardsley and Lynne Yoder. Symba Wallace now playing an engagement on the United time with James Kennedy company, closed with Mr. Kennedy, April 24, and goes into immediate rehearsals with the new Majestic Stock at Perth Amboy as juvenile leading man in "Bought and Paid For." Mr. Wallace recently closed an eight-month engagement at Perth Amboy and is a local favorite.

## CHICAGO STOCK AT BAYONNE

BATONNE, N. J. (Special).—Crowded houses are the rule at the Bayonne Opera House where Charles Roskam's Chicago Stock company has made a genuine hit. "The Family Cupboard" April 15-17 was capitally acted and gave the best of satisfaction to the clientele. "Within the Law" April 19-21 was fine. Grace Bryan as Mary Turner, George A. Florer as the police inspector and Janita Mack as Aggie Lynch were seen at their best. The balance of the characters were well taken by members of this able company. "The Only Son" April 23-24, "Maggie Pepper" April 26-28, "A Man's Game" April 29-May 1. Receptions on the stage after matinees are enjoyed by audience and company.

WALTER C. SMITH.

## FIELDS STOCK, AUBURN

AUBURN, N. Y. (Special).—Marguerite Fields Stock company (Harry A. Mead, manager; Bert W. Lowe, representative) opened an indefinite engagement at the Jefferson April 19. Hosts: Marguerite Fields, Sara Kyle, Rose Tiffany, May Tipton, Florence Fields, Mildred Bell, Virginia Gillean, Ralph Campbell (leading man), Earl McLellan, Olinde H. Covert, Mortimer Hargent, Thorold March, Charles George, Edward Hubbard, Jack Malloy, and John Baker. The company is featuring "Madam X" and "The College Widow." Business excellent.

J. HENRY KERR.

## ALVIENE STOCK CO. GIVES PLAY

The Alviene Stock company presented a double bill on March 23 in the auditorium of its school at 225 West Fifth-street. The programme comprised a one-act farce comedy entitled "Miss Moll," and Tom Robertson's comedy, "Caste." The plays were exceptionally well interpreted by the casts, which included Bessie Grimes, George A. Holmes, Earl Gilman, Alvin Wain, Edna C. Spier, Battle Keller, Lulu and Gertrude Smith, Mary Cochrane, Viola Patrick, Mildred Browne, Edward Wilson, James Hoey, and Richard Ark. Special credit should be given Mr. Grimes as Reuben Peters and Miss Wain as Annie Peters in "Miss Moll." The plays were staged by Roy Cochrane, under the direction of Mr. Alviene.

"The Blindness of Virtue" by the Poli Players at Scranton, Pa., week April 19, to capacity houses, at the Academy. Walter Richardson played the part of Archie. Mae Desmond as Elsie Pemberton was winning. Doan Borup as Harry Pemberton, convincing. Mary Hill, Minnie Williams, Helen Gillingwater, and James Brennan performed their parts well.

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### MACON, GA.

Macon, Ga. (Special).—At the Grand, April  
6, "Dorothy School," "Kirmess," April 7, "The  
Miss Ruth Smith, a graduate of the American  
Dramatic Arts, displayed with ease, and grace,  
and skill, the "Merry Widow" dances to the  
delight of crowded house.  
At the Princess, April 12, "The Idler,"  
"Mr. Drummond's Family Tree," April 13,  
"Gretna Green," April 14, "The Lost House,"  
April 15, "Comedies," April 16, "Keystone,"  
April 17, "The Arrival of Ferns," April 18,  
"Head Hunter," April 19, "Secret Service,"  
April 20, "The First Commandment," April  
21, "Salambo," April 22, "The Millionaire's  
Hundred Dollar Bill," April 23, "The  
Princess," "A Gilded Fool," April 24, "Mr.  
Drummond's Family Tree," April 25, "The  
Commanding Officer," April 26, "The Devil,"  
April 27, "Are You a Mason," April 28,  
"Shorty Turner Actor," "The Fencing Mas-  
ter," and "Gussie's Wayward Party," April 29,  
"The Man Who Found Himself," April 30,  
"The Price of Fame," April 31, "The  
Chaplin in 'The Tramp,' April 31, "The  
Great Silence," April 22, "Pamela-Padua Van-  
derbilt Cup Races," April 23, 24, Macon:  
"Black Box" and "The Butler Rustled Ro-  
man," April 19, "The Broken Toy," and  
"The Baby's Faith," April 20, "And They  
Called Him Hero," April 21, "Saved by a  
Dream," April 22, "The Streets of Make-  
Believe," April 23, "Evangeline" and "A Mixed-  
Up Movement," April 24, "When the Spider  
Tore Loose," and "Under the Table," April 24.  
ANDREW OLIVER GOS.

### ROCHESTER CLUB'S PREMIERE

Rochester, N. Y. (Special).—The Knights of  
Columbus Dramatic Club is an amateur organi-  
zation in name only, for its productions in past  
years have been of truly professional standard,  
and have come to be recognized as theatrical  
events of interest to others besides members of  
the club and their friends. Monday night's—  
April 19—performance, at the Lyceum, had more  
than the ordinary indications of a regular event  
of the first-class theatrical season, as it was  
a real "first-night" affair. The play, "The  
Rise of Thomas Norton," was written by William  
M. A. Farrell, a New York city man, and pos-  
sessed that essential of all good dramas—con-  
stant interest maintained by a promise of some-  
thing to come. The audience was large and  
fashionable, and evidently enjoyed the play to  
the utmost.

"The Passing Show of 1914," at the Lyceum,  
April 20-21, to very good business.  
One of the best-lined musical plays to visit  
Rochester this season was "Lady Laxury," pre-  
sented at the Lyceum, April 22, for one per-  
formance only, by the same company that ap-  
peared in Feb. In the company are Florence  
Webber, Marie Flynn, Emily Lea, Arthur Albio,  
Sam Barton, and others.

The bill at the Family, week April 19, does  
not lack in either variety or excellence.  
Comedy and novelty are cleverly furnished at  
Loew's, April 19-24, by Maestro, a European  
equilibrat. The most pretentious act on the  
bill was a juvenile musical comedy, "The Birth-  
day Party."

A congress of the nations was represented,  
week April 19-24, at the Temple, with such di-  
verse points of the globe as Japan, Mexico, South  
America, Ireland, and Belgium striving for rec-  
ognition. To little old Broadway, however, be-  
longed the credit for the real novelty of the  
programme, "The Same Old Thing."

John McCormick invariably finds a warm wel-  
come awaiting him in Rochester. He was here  
again to a crowded house at Convention Hall,  
April 20. Lightning Weston entertained at the  
Victoria, with an unusual act, week April 19.  
He is a chalk-and-sand artist. "Box" Hogan.

### CINCINNATI

Cincinnati (Special).—The season here is fast  
drawing to a close, with two houses already dark  
and another closed April 24.

Henry Kolker, in "Our Children," closed the  
season at the Lyric April 17. This attraction  
played to fourteen weeks of good business in  
Chicago, and left there only because another  
attraction had been booked in to the Princess.  
After its sensational run in the Windy City,  
however, the play lasted but two weeks on the  
road, and its business here was very bad. Sonsa  
and his band played to two big houses at the  
Lyric April 18, and then the house was given  
over to pictures for the summer and Spring ses-  
son. "Uncle Sam At Work" was seen, be-  
ginning April 19.

The Grand is still running, but closes May 8.  
Three of the best attractions of the whole season  
were reserved for the last three weeks. Henry  
Miller, in "Daddy Long-Legs," closed a week's  
engagement April 19, and played to big business  
through the week. A return engagement of  
"Potash and Perimutter" April 20, and Cyril  
Maude in "Grumpy" week May 3.  
In the screen world we have had many pic-  
tures taken from popular plays, but the order  
was reversed at the Walnut Street Theatre week  
April 18, when "Toss of the Storm Country,"  
Mary Pickford's successful film, was seen in  
drama form, and advertised as dramatized from  
the films. The play had a successful engage-  
ment, and closed the Walnut for the season.  
The policy of this house is not yet decided for  
the summer and next season.

Eva Tanguay was the headliner at Keith's for  
week April 18, and, of course, big business en-  
sued. Claude Gillingwater and company, in  
"Wives of the Rich," also scored heavily on the  
bill. Evelyn Nesbit, headliner, week April 25.  
Pavlova and her Russian ballet were seen at  
Musical Hall, for two performances, April 17,  
and appeared to good houses. This was a return  
engagement of Pavlova, and she created an even  
greater furore than her former appearances.  
"The Gypsy Girls" were at the Olympic week  
April 18, followed by "Carnation Beauties."  
Charles Rogers, of the Morocco forces, closed  
his season in Cincinnati April 17 with "Our  
Children." He has accepted a sketch for vaude-  
ville by John Redhead Fromme, Jr., which he has  
taken to New York, and which he is now rehear-  
ing preparatory to an early opening.

Some weeks ago a movement was started in  
Cincinnati for the installation of a Little The-  
atre company to play next season, presenting  
unusual plays and giving performances on the  
order of the Little Theatre productions in vari-  
ous cities of the East. This movement was  
headed by Karl Dietz, who at one time was  
connected with the Liebbers, and season before  
last was the director and producing manager of  
the Orpheum Players. Mr. Dietz announces that  
the Little Theatre for Cincinnati is now an as-  
sured thing, and that sufficient subscriptions  
have been taken to justify announcement of de-  
tails, opening, etc. For the present the Woman's  
Club will be used temporarily. The opening will  
take place the first week of Oct. When Glauco's  
"The Stronger" will be presented. Mr. Dietz  
and his wife, Belle Starr, will appear with the  
company and Miss Lola Fisher, of "Under  
Cover" company, has already been engaged for  
ingenue. The season will last six months.  
JOHN REDHEAD FROMME, JR.

### BROOKLYN

BROOKLYN (Special).—The Aborn Opera com-  
pany opened a three weeks' engagement at the  
Academy of Music on April 19 with a meritori-  
ous production of "Faust." From the large at-  
tendance it is apparent that the management can  
expect a successful season. The title-role was  
taken by Dorothea Rasmussen, while  
Estelle Wentworth appeared as Marguerite. Al-  
fred Kaufman as Mephistopheles, Louis Kreidler  
as Valentine, Jane Herbert as Siebel, and Cor-  
della Lathin as Gretel. All the principals sang  
well and were enthusiastically received. "Lena"  
was put on Thursday night for the remainder of  
the week. This week, "Carmen," "Tuesday  
afternoon," "Hansel and Gretel," Wednesday  
afternoon and night, "Carmen," Thursday and  
Friday night, "The Tale of Hoffman," "Lena."  
The return of the "Rise Bird" brought hap-  
piness in abundance for Brooklyn children, and  
grown-ups as well. It was the attraction at the  
Masonic Theatre April 19-24. Although the at-  
tendance was light, the production has not de-  
teriorated in the least, as is generally the case  
after a long road tour. The children were as  
vivacious as ever. Jack Davis appeared as  
Trilby, while Harriet Mendel was seen as Mytil.  
With the debut of "Alice in Wonderland," at  
Miller's Broadway Theatre, another juvenile at-  
traction, April 19-24, can be seen in Brooklyn  
theatrical history as children's week. Vivian  
Tobin, in the title-role, carried off the honors.  
J. LAMOR DARG.

## MABEL BERT

in "DADDY LONG-LEGS"

DIRECTION HENRY MILLER

## MARY RYAN

in "ON TRIAL"

Management Cohen & Harris

## WALTER JONES

in "THE THIRD PARTY"

Direction LEE SHUBERT

## ANN MURDOCK

Direction CHAS. FROHMAN

## JEROME PATRICK

With FRANCES STARR in MARIE-ODILE

## JULIETTE DAY

in CHIN CHIN

Globe Theatre

New York

## WILFRED DRAYCOTT

UNDER COVER

Cort Theatre

## ROBERT T. HAINES

The Hyphen

Management Chas. Frohman

## CHARLES WALDRON

in "DADDY LONG-LEGS"

## MILTON SILLS

in "THE LAW OF THE LAND"

## GEORGE ALISON

"A Celebrated Case"—Empire Theatre

Management—CHARLES FROHMAN and DAVID BELASCO

## MRS. JACQUES MARTIN

in "DADDY LONG-LEGS" Management Henry Miller

## GERTRUDE DALLAS

in SINNERS

THE PLAYHOUSE

## NEIL PRATT

Light Comedian

Continue engagement March 10, Miner's Bronx Theatre Stock

**STEIN'S  
MAKE-UP**  
Absolutely  
Guaranteed



## WASHINGTON

'All Over Town' and U. of P. in 'Paradise Prison'—Comic Opera, Stock and Vaudeville

WASHINGTON, D. C., April 27 (Special).—Commencing Wednesday (28th of April), under the auspices of the Shubert Theatrical Company, Joseph Bentley will be featured in a new musical piece, entitled 'All Over Town', with book and lyrics written by Harry B. Smith, with music by Silvio Hain. It is staged by J. C. Huffman. The dancing numbers are by Jack Mason, of the Winter Garden. The leading comedians are Walter Jones and Roy Brown. Others of prominent note are Leon Morgan, Beatrice Allen, Blanche Dege, Richard Taylor, Ruth Randall, Samson, Lillian Lee Dorothy, Young Williams, and Wolfus and Charles Morgan.

The final week of the regular season of the National Theater was an event to record in the noticeably large attendance of fashionable and distinguished audiences during the excellent engagement of William Gillette, Blanche Bates, and Marie Duro in the Frohman production of Sardou's 'Diplomacy'. Individual curtain calls for the stars, and company calls were occurrences at the conclusion of every act.

The Aborn Comic Opera company during the current week inaugurates a lengthy Spring and Summer season at this house, presenting during the stay an extensive list of successful musical works. 'The Chocolate Soldier' is the initial offering, most admirably presented to a capacity audience. The cast of principals included Ida Brooks Hunt as Nadine, Mildred Rogers as Aurelia, Keith Bradford as Mascha, George O'Donnell as Popoff, Charles H. Powers as Hamerly, James Russell Powell as Massacred, Louis Francis as Katinka, and John McDonough as Alexia.

The Mask and Wig Club of the University of Pennsylvania, the big society event of every season on their local appearance here, under special patronage, made the balcony theater crowded to capacity to witness and praise their 1915 musical offering, 'Paradise Prison'.

The second week of the Columbia musical comedy season continued with sterling success in an all-round thoroughly praised presentation of 'The Yefferston', in which the company demonstrated their thorough strength and versatility. The current week, 'The Spring Maid', is a musical offering, strongly staged, that brings on the full strength of this favorite organization.

The current week's offering at Follies by the Follie Players is the William Mack comedy-drama, 'So Much for So Much', that had its premiere during the early season in this city. The two leading roles played by the author and Marjorie Hamilton has most fitting representatives in Albert Roscoe and Maud Gilbert.

Keith's foremost headliner in the present week's bill is Charlotte Walker in 'The Night-Have Bees', a story with a powerful heart appeal by Robert W. Sneedon, supported by an extra clever company in S. J. Warrington, Reginald Sheffield, and Georgia May Furman. Others of prominent note are Claire Rochester, the Nine Belles from Mexico, Charles Abner, the Volunteers, Harry and Eva Puck, and the Four Night-ones.

The Gaiety has Joe Hurtig's big magnetic burlesque company, 'The Girls from Tipperary', which is one of the sure draws attracting attention.

With pronounced regret, I am called upon to announce the death of George P. Conn, the press agent of the Columbia Theater, from the start of its existence up to the present time. One of the best and widely liked publicity promoters anywhere, known far and wide, and liked by all, loved for his intelligent worth, that gathered a wide acquaintance, a most pleasing personality that told ever willing to go out of his way to serve a friend, coupled with one of the most kindliest of natures that endeared him to all around the theater, his managers and theater associates and thousands of theatrical folk that knew him in a professional theatrical way.

JOHN T. WARD.

## CHICAGO

Daily Matinees of Drama—Ethel Barrymore and Jane Cowl—Bills On and Off

CHICAGO, April 27 (Special).—In order to be different, Mr. Jack Laft, manager of Emma Barrington, will present his star in 'Help Wanted' at the La Salle Opera House next week in a daily matinee, six in all, and for seven nights. For real drama this is unusual. Elinor Glynn closes 'Three Weeks' at the La Salle Saturday night.

Ethel Barrymore will be welcomed at the Blackstone Monday, May 3, in 'The Shadow.' Mr. Cyril Maude closes his eighth week in 'Grumpy' at the same house May 1. The Song of Songs at the Grand Opera House Sunday night, April 25. The cast includes William Courtleigh, George La Guerre, Thomas MacLaurie, and James Gleason.

Elise Ferguson is in her fourth week in 'Outcast' at Powers'. This is the closing week of 'Keep Moving' at the Cort. 'Too Many Cooks' follows next week, coming over from its fifth week at the Princess. 'The White Feather' comes to the Princess May 2. This is the sixth and final week of 'The Girl from Utah' at the Illinois. It has been the big attraction.

Henry W. Savage started 'Along Came Ruth' at the Olympic Sunday night, April 25, at \$1 a seat. 'Life' is in its fourth week at the Auditorium, and 'Dancing Round' is in its second at the Garrick.

Shades of the Rev. Frank W. Gunsaulus, who used to be the Sunday attraction at the Auditorium at 11 A. M. Enter Parvians, on the same stage, last Sunday afternoon at 3.30 P. M. for one performance. Think of it.

Fritz Scheff is one of the raffle numbers at the Maestrie the current week. At the Blackstone Tuesday evening, April 27, an autographed souvenir book containing twenty-two illustrations of Cyril Maude in the various characters he has portrayed during his entire stage career was presented to every one in attendance. Mr. Maude's engagement at the Blackstone ends Saturday evening, May 1.

The press agent of any theatrical company picks up a lot of gossip about his people that he cannot always 'let over.' The N. A. of 'The Girl from Utah' company, however, throws a few rays which have stuck. Here is a spark about Julia Sanderson that will interest:

'Each year she gives a ball for her chorus people. It takes place at the best hotel in the city and is playing this year it was at the Copple Place in Boston, last season at the Congress Hotel in Chicago. This ball is the bi-vent of the season for the chorus girls and boys. Of course, all members of the company, from the comedian to the property man, attend.

## NEW YORK THEATERS

## HIPPODROME

6th Ave. 43rd-44th St. Direction from Museum Shubert.  
Daily, 12:30, 2:45, 7 and 9 P. M.  
Sundays and Saturday, 12:30, 2:45, 5:30, 7 and 9 P. M.

## When It Strikes Home

With GRACE WASHBURN

Prices 10c. 15c. 25c. 50c.

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44th St. East of B'way. Phone 3443 Bryant  
Sundays, 12:30, 2:45, 5:30, 7 and 9 P. M.  
Biggest Success in New York

## SINNERS

By OWEN DAVID

WINTER GARDEN B'way & 34th St. Phone 4230 Clark  
Sundays, 12:30, 2:45, 5:30, 7 and 9 P. M.  
The New Winter Garden Production

## MAID IN AMERICA

With a Great Cast

## COMEDY

41st St. E. of B'way. Phone 3443 Bryant  
Sundays, 12:30, 2:45, 5:30, 7 and 9 P. M.  
Maid Tuesday & Sat. 12:30

## The White Feather

The Success of New York &amp; London

LYRIC 42nd St. E. of B'way. Phone 3443 Bryant  
Sundays, 12:30, 2:45, 5:30, 7 and 9 P. M.  
JOE WEBER'S

Musical Comedy Production

## THE ONLY GIRL

CASINO B'way & 34th St. Phone 3443 Bryant  
Sundays, 12:30, 2:45, 5:30, 7 and 9 P. M.  
Last Week at This Theatre. Moves to the Maxine Elliott Monday, May 3

## EXPERIENCE

The Most Wonderful Play in New York  
Monday, May 3  
New Musical A MODERN EVE  
Comedy

HARRIS Theatre, W. 42nd St. E. of B'way  
Sundays, 12:30, 2:45, 5:30, 7 and 9 P. M.  
SELWYN & CO. presents

## Margaret Illington

The Lie By HENRY ARTHUR JONES  
Biggest Hit in 25 Years

## CORT

Thm. 48th St. East of Broadway.  
Direction of John Cort. Phone 3443 Bryant  
Sundays, 12:30, 2:45, 5:30, 7 and 9 P. M.  
Saturday, 12:30, 2:45, 5:30, 7 and 9 P. M.

SELWYN &amp; CO. present

## UNDER COVER

A melodrama of love, mystery and thrills.

By Roi Cooper Megrue

HUDSON 44th St. West of Broadway  
Sundays, 12:30, 2:45, 5:30, 7 and 9 P. M.  
SELWYN & CO. present

## The Show Shop

By James Forbes, author of 'The Chorus Lady.'

With

## Douglas Fairbanks

And an All American Cast.

and sometimes a few stars and principals from other companies in the city, but it is the chorus folk who receive the attention. Stars may sit around as well as dancers, but not one of Miss Sanderson's chorus girls. She will find a partner for any one who is left unattended for a moment, and she will dance nine dances out of ten with the chorus boys.

And this about Donald Brian: 'Mr. Brian is the best star for a press agent I have ever had anything to do with. He knows news values, and has given me many valuable suggestions.

## NEW YORK THEATERS

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48th St. Theatre, East of B'way.  
Phone 173 Bryant. Evgs. 8:20.  
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Next Week TRIAL BY JURY and THE SORCERER

44th St. Thm. W. of B'way. Tel. 7993 Bryant  
Evgs. 8:15; Mats. Wed. and Sat. 2:30

## PEASANT GIRL

With CLIFTON CRAWFORD

BOOTH Theatre, 48th St. W. of B'way. Phone 6190 Bryant. Evgs. 8:30.  
Matinee Wednesday and Saturday, 2:30

## LOUIS MANN

in THE BUBBLE

A Comedy by EDWARD LOCKE

Maxine Elliott's Theatre, 39th St. near 7th Ave. Phone 1470 Bryant. Evgs. 8:15; Mats. Wed. & Sat. 2:30.  
LAST WEEK

## THE REVOLT EXPERIENCE

Direct from the Casino Theatre

## SHUBERT

Theatre, 44th St. W. of Broadway. Phone 6430 Bryant.  
Evgs. 8:15; Matinees, Wed. and Sat. 2:30.

ALL-STAR REVIVAL OF

## TRILBY

Winthrop LITTLE THEATRE, 44th St. W. of Broadway. Phone 6190 Bryant. Evgs. 8:15. Matinees, Wed. and Sat. 2:30.  
LAST WEEK

## A Pair of Silk Stockings

39th St. Thm. W. of B'way. Phone 413 Bryant  
Evgs. 8:15; Mats. Wed. & Sat. 2:30

The MEMBERS SHUBERT Announce

## LOU TELLEGEN

in TAKING CHANCES

Thm. W. 42nd St. near 7th Ave. Phone 1470 Bryant. Evgs. 8:15; Mats. Wed. & Sat. 2:30.  
Mats. Wed. & Sat. 2:30

## CANDLER

New York's Newest Playhouse  
COHAN & HARRIS PRESENT  
(By arrangement with Arthur Hopkins)  
A new play by a new young American author

## ON TRIAL

By E. L. REIZENSTEIN

Biggest Hit in 25 Years

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B'way and 43rd St. Evgs. 8:15  
Mats. Wed. and Sat. 2:30  
Wed. Mat. 2:30-3:30

COHAN and HARRIS present

## "IT PAYS TO ADVERTISE"

A farcical fact by Roi Cooper Megrue and Walter Hackett.

## REPUBLIC

W. 42nd St. near B'way. Evgs. 8:15. Mats. Wed. and Sat. 2:30.

JOHN CORT PRESENTS

(By arrangement with Loeffler &amp; Bratton)

A new three act drama

## THE NATURAL LAW

By CHARLES SUMNER

tions. He is a regular person in every sense of the word. He is wrapped up in dancing, and spends a great deal of his spare time on the stage, working out new steps. Just now he is looking forward with considerable pleasure to his advent into the motion-picture field, as he is to be featured in a photoplay to be taken in California next summer. He is a very much married man, and is quite discomfited when Mrs. Brian, who accompanies him always on tour, makes one of her rare visits to their home in New York.

and popular member of the Liberty Stock company, Oakland, Cal., has gone to Albany, N. Y., to accept an extended engagement with Bert Lytell's Stock company in that city.

## NEW YORK THEATERS

EMPIRE Broadway and 46th St. Evgs. 8:15. Matinees, Wednesday and Saturday 2:30.

CHARLES FROHMAN . . . Manager  
Charles Frohman and David Belasco's All Star Cast

in the drama

## A Celebrated Case

Charles Frohman and David Belasco Versus

LYCEUM 49th Street, near Broadway. Evgs. 8:15. Mats. Wednesday and Saturday at 2:30.

CHARLES FROHMAN . . . Manager

## MISS ANGLIN

in

## BEVERLY'S BALANCE

A Comedy by PAUL KESTER

Knickerbocker B'way & 43rd St. Evgs. 8:15. Mats. Wed. & Sat. 2:30

CHARLES FROHMAN presents

a play of American sentiment

## THE HYPHEN

By Justus Miles Forman

Cast includes: W. H. Thompson, Gail Kane, Robert Haines, David Powell, William Burrows, Conrad Fawcett, Bertram Marston, Louis Eydenoth, John H. Winters, Ruth Ashwood and others.

## New Amsterdam

SLAW & ERLANGER . . . Managers  
Charles Dillingham presents a sensational musical comedy

## WATCH YOUR STEP

Musical and lyrics by Irving Berlin  
Book by Harry B. Smith

With MR. &amp; MRS. VERNON CASTLE, FRANK TIMNEY, BRUCE &amp; KING

OTHERS

## GAIETY

Broadway and 46th St. Evgs. 8:15. Matinees, Wednesday and Saturday 2:30.

SLAW &amp; ERLANGER . . . Managers

## RUTH CHATTERTON

in

## DADDY LONG-LEGS

A new comedy by Joan Webster.

Henry Miller, Manager.

## ELTINGE

W. 42nd St. E. of Broadway. Evgs. 8:15. Mats. Wed. & Sat. 2:30.  
Sunday at 2:30.

A. H. Woods presents an American play in 2 acts.

## THE SONG OF SONGS

By Edward Sheldon. Based on the story by Stephen Sondheim. With an all star cast, including

JOHN MASON, THOS. A. WIER

DOROTHY DONNELLY, CALVIN THOMAS, IRENE PENWICK, CYRIL KENNEDY, Others

## BELASCO

Thm. W. 42nd St. E. of Broadway. Evgs. 8:15. Mats. Wed. & Sat. 2:30.  
Saturday 2:30.

DAVID BELASCO presents

## Frances Starr

in

## MARIE ODILE

By Edward Knobloch.

B. F. KEITH'S Broadway & 47th St. Evgs. 8:15, 10, 12, 2:30, 5:30, 8:30.  
Sundays 2:30 & 5:30

MR. RICHARD CARLE  
MR. FISKE O'HARA  
Mary Shaw & Co., Ward Bros.  
Ruth Royce, Nellie V. Nichols  
Six American Dancers, Olympia,  
Desvall, Five Salsodas,  
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**Finished in Real Woods**  
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Bowling alley and billiard room built under the ground  
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Artist, 963 French Street, Erie, Pa.

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1c. each. Four-line orders will include a 1/4  
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in permanent stock, not traveling company. Ex-  
perienced as amateur. Object, wish for inter-  
est and work, and experience. Salary second-  
ary importance. Tired of being bored. Address  
Miss Mary Madison Tiley, care Dramatic Mir-  
ror.

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at West 81st St., 2nd spring and summer.  
See West 81st St. Mrs. O'Connell.

**WANTED.**—At once: REPERTOIRE STOCK  
PEOPLE in all lines with wardrobe, experience,  
ability, also polite manners; and able to speak  
the English language correctly and distinctly.  
No Cockney or Hic dialects wanted. Lowest  
salary. Latest pictures, references, and all in  
first letter. Acting people with 5 to 8 vanes-  
ville changes or poverty acts, and operatic show  
girls also wanted. Do not misrepresent, as I  
will prosecute. I want professionals who are and  
can—not too-become or would-be. Salary guar-  
anteed. Address mail, etc. to Robert A. Man-  
field, Post Office Box, New Orleans, La.

### MACON, GA.

MACON, GA. (Special).—At the Grand, April  
6. "Dewitt School," Kirmess. April 7. S.  
Miss Ruth Smith, a graduate of the American  
Dramatic Arts, displayed with ease, and grace,  
and skill, the "Merry Widow" dances to the  
delight of crowded house.

At the Princess, April 12. "The Idler";  
"Mr. Droppington's Family Tree." April 13.  
"Gretchen Green," April 14; "The Lost House."  
April 15: "Comedies," April 16: "Keystone."  
April 17.  
Palace: "The Arrival of Perpetua," April 12;  
"Head Hunters," April 13; "Secret Service,"  
April 14; "The First Commandment," April  
15; "Salambo," April 16; "The Millionaire's  
Hundred Dollar Bill," April 17.

Princess: "A Glorious Fool," April 19; "Mr.  
Droppington's Devilish Deed," April 20; "The  
Commanding Officer," April 21; "The Devil,"  
April 22; "Are You a Mason," April 23;  
"Shorty Turns Actor," "The Fencing Mas-  
ter," and "Gusale's Wayward Party," April 24.  
Palace: "The Man Who Found Himself," April  
19; "The Price of Fame," April 20; "Charlie  
Chaplin in 'The Tramp,'" April 21; "The  
Greatest Silence," April 22; "Panama Pacific Van-  
derbilt Cup Races," April 23, 24. Macos:  
"Black Box" and "The Butler Rusted Ro-  
mance," April 19; "The Broken Toy" and  
"The Baby's Fault," April 20; "And They  
Called Him Hero," April 21; "Saved by a  
Dream," April 22; "Brangeline," and "A Mixed-  
Up Honeymoon," April 23; "When the Spider  
Tore Loose" and "Under the Table," April 24.  
ANDREW OLIVER ORR.

### ROCHESTER CLUB'S PREMIERE

ROCHESTER, N. Y. (Special).—The Knights of  
Columbus Dramatic Club is an amateur organi-  
zation in name only, for its productions in past  
years have been a truly professional standard,  
and have come to be recognized as theatrical  
events of interest to others besides members of  
the club and their friends. Monday night's—  
April 19—performance, at the Lyceum, had more  
than the ordinary indications of a regular event  
of the first-class theatrical season, as it was  
a real first-night affair. The play, "The  
Rise of Thomas Norton," was written by William  
M. A. Farrell, a New York city man, and pos-  
sessed that essential of all good dramas—con-  
stant interest maintained by a promise of some-  
thing to come. The audience was large and  
fashionable, and evidently enjoyed the play to  
the utmost.

"The Passing Show of 1914," at the Lyceum,  
April 20-21, to very good business.  
One of the best-liked musical plays to visit  
Rochester this season was "Lady Luxur," pre-  
sented at the Lyceum, April 22, for one per-  
formance only, by the same company that ap-  
peared in Feb. In the company are Florence  
Webber, Marie Flynn, Emily Lea, Arthur Albio,  
Sam Horton, and others.

The bill at the Family, week April 19, does  
not lack in either variety or excellence.  
Comedy and novelty are cleverly furnished at  
Loew's, April 19-24, by Maestro, a European  
equilibrist. The most pretentious act on the  
bill was a juvenile musical comedy, "The Birth-  
day Party."  
A congress of the patrons was represented,  
week April 19-24, at the Temple, with such di-  
verse points of the globe as Japan, Mexico, South  
America, Ireland, and Belgium striving for rec-  
ognition. To little old Broadway, however, be-  
longed the credit for the real novelty of the  
programme, "The Same Old Thing."  
John McCormick invariably sends a warm wel-  
come awaiting him in Rochester. He was here  
again to a crowded house at Convention Hall,  
April 20. Lightning Weston entertained at the  
Victoria, with an unusual act, week April 19.  
He is a chalk-and-sand artist. "Bob" Hogan.

### CINCINNATI

CINCINNATI (Special).—The season here is fast  
drawing to a close, with two houses already dark  
and another closed April 24.

Henry Kolker, in "Our Children," closed the  
season at the Lyric April 17. This attraction  
played to fourteen weeks of good business in  
Chicago, and left there only because another  
attraction had been booked in to the Princess.  
After its sensational run in the Windy City,  
however, the play lasted but two weeks on the  
road, and its business here was very bad. Sonna  
and his band played to two big houses at the  
Lyric April 18, and then the house was given  
over to pictures for the summer and spring ses-  
son. "Uncle Sam At Work" was seen, be-  
ginning April 19.

The Grand is still running, but closes May 8.  
Three of the best attractions of the whole season  
were reserved for the last three weeks. Henry  
Miller, in "Daddy Long-Legs," opened a week's  
engagement April 19, and played to big business  
through the week. A return engagement of  
"Potash and Perlmutter" April 20, and Cyril  
Maude in "Grumpy" week May 3.  
In the screen world we have had many pic-  
tures taken from popular plays, but the order  
was reversed at the Walnut Street Theatre week  
April 18, when "Toss of the Storm Country,"  
Mary Pickford's successful film, was seen in  
drama form, and advertised as dramatized from  
the film. The play had a successful engage-  
ment, and closed the Walnut for the season.  
The policy of this house is not yet decided for  
the summer and next season.

Eva Tanguay was the headliner at Keith's for  
week April 18, and, of course, big business en-  
sued. Claude Gillingwater and company, in  
"Wives of the Rich," also scored heavily on the  
bill. Evelyn Nesbit, headliner, week April 25.  
Pavlova and her Russian ballet were seen at  
Musical Hall, for two performances, April 17,  
and appeared to good houses. This was a return  
engagement of Pavlova, and she created an even  
greater furor than her former appearances.  
"The Gayety Girls" were at the Olympic week  
April 18, followed by "Carnation Beauties."  
Charles Russell, of the Morocco forces, closed  
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connected with the Liebbers, and was before  
last was the director and producing manager of  
the Orpheum Players. Mr. Dietz announces that  
the Little Theatre for Cincinnati is now an as-  
sured thing and that sufficient subscriptions  
have been taken to justify announcement of de-  
tails, opening, etc. For the present the Woman's  
Club will be used temporarily. The opening was  
take place the first week in Oct., when Giacomo's  
"The Stronger" will be presented. Mr. Dietz  
and his wife, Belle Starr, will appear with the  
company and Miss Lola Fisher, of "Under  
Cover" company, has already been engaged for  
ingenue. The season will last six months.

JOHN REDHEAD FROMME, JR.

### BROOKLYN

BROOKLYN (Special).—The Aborn Opera com-  
pany opened a three weeks' engagement at the  
Academy of Music on April 19 with a meritori-  
ous production of "Faust." From the large at-  
tendance it is apparent that the management can  
expect a successful engagement financially.  
The title-role was taken by Domenico Russo, while  
Rafaela Wentworth appeared as Marguerite. Al-  
fred Kaufman as Menestrophiles, Louis Kreidler  
as Valentine, Jane Herbert as Siebel, and Cor-  
delia Latham as Martha. The orchestra sang  
well and were enthusiastically received. "Lola"  
was put on Thursday night for the remainder of  
the week. This week "Carmen," Tuesday  
matinee, "Hansel and Gretel," Wednesday  
afternoon and night, "Carmen," Thursday  
and Friday night, "The Tales of Hoffmann."  
The return of the "Blue Bird" brought hap-  
piness in abundance for Brooklyn children, and  
grown-ups as well. It was the attraction at the  
Matinee Theatre April 19-24. Although the at-  
tendance was light, the production has not de-  
teriorated in the least, as is generally the case  
after a long road tour. The children were as  
vivacious as ever. Jack Davis appeared as  
Tyltyl, while Harriet Mendel was seen as Mytyl.  
With the debut of "Alice in Wonderland," at  
Teller's Broadway Theatre, another juvenile at-  
traction April 19-24, can be given in Brooklyn  
theatrical history as children's week. Vivian  
Tobin, in the title-role, carried off the honors.  
J. LEROY DAVIS.

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in "DADDY LONG-LEGS"

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in "DADDY LONG-LEGS"

## MILTON SILLS

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## WASHINGTON

'All Over Town' and U. of P. in 'Paradise Prison'—Comic Opera, Stock and Vaudeville

WASHINGTON, D. C., April 27 (Special).—Commencing Wednesday (28th of April), under the auspices of the Shubert Theatrical Company, Joseph Bentley will feature in a new musical piece entitled 'All Over Town,' with book and lyrics written by Harry H. Smith, with music by Silvio Hain. It is staged by J. C. Hoffman. The dancing numbers are by Jack Mason, of the Winter Garden. The leading comedians are Walter Jones and Roy Atwell. (Others of prominent note are Louis Morgan, Herbert Allen, Blanche Dero, Richard Taylor, Ruth Randall, Harpout, Lillian Lee Dorothy, Young Williams, and Wolfus and Charles Morgan.)

The final week of the regular season of the National Theater was an event to record in the noticeably large attendance of fashionable and distinguished audiences during the excellent engagement of William Gillette, Blanche Bates, and Marie Doro in the Frohman production of Mark Twain's 'Diplomacy.' Individual curtain calls for the stars and company calls were occurrences at the completion of every act.

The Aborn Comic Opera company during the current week inaugurates a lengthy spring and summer season at this house, presenting during the stay an extensive list of successful musical works. 'The Chocolate Soldier' is the initial offering, most admirably presented to a capacity audience. The cast of principals included Ida Brooks Hunt as Nadine, Mildred Rogers as Aurelia, Edith Bradford as Alice, George O'Donnell as Popenot, Charles H. Powers as Sumner, James Russell Powell as Mamakroun, Louis Francis as Katinka, and John McDonough as Alexis.

The Mask and Wig Club of the University of Pennsylvania, the big society crowd of every season on their local appearance here, under special patronage. And the Belasco Theater crowded to capacity to witness and praise their 1915 musical offering, 'Paradise Prison.'

The second week of the Columbia musical comedy season continued with sterling success in an all-around, thoroughly praised presentation of 'The Tenderfoot,' in which the company demonstrated their thorough strength and versatility. The current week, 'The Spring Maid,' is a musical offering, strongly staged, that brings on the full strength of this favorite organization.

The current week's offering at Follies by the Follie Players is the Willard Mack comedy-drama, 'So Much for So Much,' that had its premiere during the early season in this city. The two leading roles played by the author and Marjorie Hamilton have most fitting representatives in Albert Roscoe and Maud Gilbert. Keith's foremost headliner in the present week's bill is Charlotte Walker in 'The Night-Hare Heels,' a story with a powerful heart appeal by Robert W. Sneddon, supported by an extra clever company in M. J. Harrington, Gerald Sheffield, and Georgia May Fureman. Others of prominent note are Claire Rochester, the Nine Belles from Mexico, Charles Abner, the Volunteers, Harry and Eva Puck, and the Four Night-ones.

The Gaiety has Joe Hunt's big magnetic horseshoe company 'The Girls from Liverpool,' which is one of the sure fire drawing attractions.

With pronounced regret, I am called upon to announce the death of George F. Conn, the press agent of the Columbia Theater, from the start of its existence up to the present time. One of the best and widely liked publicity promoters anywhere, known far and wide, and liked by all, loved for his intelligent worth, that gathered a wide acquaintance, a most pleasing personality that told ever willing to lend out of his way to serve a friend, coupled with one of the most kindliest of natures that endeared him to all around the theater, his managers and theater associates and thousands of theatrical folk that knew him in a professional theatrical way.

JOHN T. WARD.

## CHICAGO

Daily Matinees of Drama—Ethel Barrymore and Jane Cowl—Bills On and Off

CHICAGO, April 27 (Special).—In order to be different, Mr. Jack Latt, manager of Emma Huntington, will present his star in 'Help Wanted' at the La Salle Opera House next week in a daily matinee, six in all, and for seven nights. For real drama this is unusual. Emma Huntington closes 'Three Weeks' at the La Salle Saturday night.

Ethel Barrymore will be welcomed at the Blackstone Monday, May 3, in 'The Shadow.' Mr. Cyril Maude closes his eighth week in 'Grumpy' at the corner on May 1.

Jane Cowl opened in 'The Song of Songs' at the Grand Opera House Sunday night, April 25. The cast includes William Courtleigh, George La Guerre, Thomas MacLaurie, and James Gleason.

Elsie Ferguson is in her fourth week in 'Outcast' at Powers'. This is the closing week of 'Keep Moving' at the Cort. 'Too Many Cooks' follows next week, coming over from its fifth week at the Princess. 'The White Feather' comes to the Princess May 7.

This is the sixth and final week of 'The Girl from Utah' at the Illinois. It has been the big attraction.

Henry W. Savage started 'Along Came Ruth' at the Olympic Sunday night, April 25, at \$1 a seat.

'Life' is in its fourth week at the Auditorium, and 'Dancing Band' is in its second at the Garrick.

Shades of the Rev. Frank W. Gunsauls, who used to be the Sunday attraction at the Auditorium at 11 A. M. Enter Parlova, on the same stage, last Sunday afternoon at 3.30 P. M. for one performance. Think of it.

Fritz Schell is one of the radeville numbers at the Majestic the current week.

At the Blackstone Tuesday evening, April 27, an autographed souvenir book containing twenty-two illustrations of Cyril Maude in the various characters he has portrayed during his entire stage career was presented to every one in attendance. Mr. Maude's engagement at the Blackstone ends Saturday evening, May 1.

The press agent of any theatrical company picks up a lot of gossip about his people that he cannot always 'let over.' The B. A. of 'The Girl from Utah' company, however, throws a few rays which have stuck. Here is a spark about Julia Anderson that will interest.

Each year she gives a ball for her chorus people. It takes place at the best hotel in the city she is playing—this year it was at the Copple-Plaza in Boston, last season at the Congress Hotel in Chicago. This ball is the highlight of the season for the chorus girls and boys. Of course, all members of the company, from the comedians to the property man, attend.

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and sometimes a few stars and principals from other companies in the city, but it is the chorus folk who receive the attention. Stars may sit around as wall flowers, but not one of Miss Anderson's chorus girls. She will find a partner for any one who is left unattended for a moment, and she will dance nine dances out of ten with the chorus boys.

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Pathe's Weekly News

Henry Shumer, for many years a clever  
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### BALTIMORE

English Opera at Cut Rates—Academy Season Wanes—Arline's New Play Next Fall

BALTIMORE, April 26 (Special).—If the Messrs. Aborn maintain the standard established last week at Ford's when they produced "The Chocolate Soldier" as the first offering of their spring and summer season of light opera and musical comedy, they are justified in expecting a B. O. houses at every performance. At the prices asked, 25 and 50 cents for the best seats, it seems almost incredible to believe that they could afford to give such brilliant and finished presentation. The cast included Ida Brooks Hunt, Edith Bradford, Mildred Rogers, and George O'Donnell, four of the principals who created the roles at the Casino in New York, and also included Charles Bowers, John McDougall, and James Powell. The audiences were very enthusiastic, but what is more to the point extremely large, filling the house completely at each of the performances. This week, "The Man Who Owns Broadway" is being revived with the following players: Robinson Newbold, who fills Hitchcock's old role; Elton Riley, Theodore Martin, Inez Bauer, William Frutkin, Jr., Edith Bradford, Mildred Rogers, and Tom Young. The production is splendidly staged, and the cast sings and acts delightfully, furnishing more surprises.

After one of the largest weeks in point of attendance this year, the Academy concludes its regular season Saturday night with "The Arline Case." Under the progressive guidance of Tunis Dean, the house has enjoyed an unusually prosperous season. The playing public in town owes Mr. Dean their sincere thanks for the many worthy productions he has offered.

Catherine Calvert (Mrs. Paul Armstrong), who is a Baltimore girl, received a regular ovation at every performance last week at the Maryland in her husband's sketch, "To Save the Girl." She has improved considerably in her acting; in fact, she seems to us last week to be worthy of better things, for Armstrong's latest work is frankly amateurish and decidedly crude both in plot and construction. Cecil Cunningham (Mrs. John Hays) was one of the few particular bright spots in the bill, and Mack, as usual, carried off headliner honors, and deserved them. That charming artist, Willis Holt Wakefield, will doubtless draw to the Maryland this week that discerning public which recognizes real value when it happens their way. Monday's bill is the strongest in the season. The Maryland's bills are again showing an inclination to succumb to the Spring fever, for with one or two exceptions they have fallen below standard during the past five weeks. We are still awaiting Mrs. Leslie Carter, Madame Calve, Bertha Kalich, Beatrice Herford, all of whom have been promised us.

At the conclusion of the performance of "Disraeli" April 17, Mr. George Arline made a charming curtain speech. The occasion marked the last performance of Mr. Arline in this role. He commented on the fact that he had played the character of Lord Beaconsfield for five consecutive seasons, and to the most enthusiastic audiences in every portion of the country, and wished to thank not only his Baltimore admirers, but the country at large for the cordial reception accorded him, and referred to a new play which he hoped to produce in the early fall, and promised the same supporting cast which has been associated with him this season.

Tunis F. Dean, of the Academy, is in receipt of very attractive sequences in the form of a neatly bound copy of the acting version of "Experience." It is from the office of Elliott, Cummings and Goss, and commemorates the sixth month's run of this piece on Broadway.

L. B. KEMS.

### TWO NEW PLAYS IN NEW HAVEN

"The Love Thought" and "All Over Town" Produced the Current Week

NEW HAVEN, CONN. (Special).—"The Love Thought" is the title of a new play which will be presented at the Shubert Theatre on April 26, 28 and May 1. David Bennett has engaged Miss Janet Beecher and Ramsay Wallace for the leading roles. Mr. Wallace has appeared with stock organizations in this city, and this season was seen in support of Miss May Rossen in "Martha, R. R. Co." and with Miss Clara Hesse during the long run of "Polygram" at the Park Theatre, in New York. Previous to the local engagement the piece will be seen in Hartford.

Joseph Santley appeared for the first time on any stage in his new musical comedy, "All Over Town," at the Shubert, April 26, 27. The piece, in two acts and nine scenes, was staged by J. C. Hoffman, and the dances arranged by Jack Mason. The lyrics are by Harry B. Smith. Silvio Hain composed the music, and Mr. Santley himself is responsible for the song. "All Over Town" is described as being "a rollicking rhapsody of fun and frolic, song and dance," in which appears "a drove of delectable, dancing divinites." The synopsis of the scenes reveals the character of the unique title. "All Over Town" is a comedy made up of five scenes—the Green Room of the Metropolitan Opera House; a box at the opera; the apartment of Meinhold Faust; the front of the New York Winter Garden; and the Meadowbrook Polo Club. Four scenes make up the second act—a gallery in the home of Hewitt Burns; a Broadway song shop; the roof of the Ritz-Carlton; and a box at the opera.

The piece consists of twenty-three musical numbers, and the star is supported by a company of seven or eight vocalists. Melville Hills designed the costumes and one of the numerous amusement specialties was "the eight singing, springing, stringing Charlie Chaslin doing silly, wacky stunts." To quote the programme, Mr. Santley has introduced three new dances in this production—"The Violent Fox Trot," "The Love Waltz," and "Le Danse Pierrette." An excellent company supported the star, and the honors went to Walter Jones and Roy Atwell, the two chief fun-makers. Miss Blanche Dero, the dancer, has again returned to the stage in "All Over Town," and Mr. Santley's dancing partners are Beatrice Allen and Ruth Randall. Other members of cast include Leone Moran, Dorothy Young, Lillian Lee, Saranah the violinist; Richard Tabor Williams and Wolfers, and Charles Moran. Following the local engagement, the piece will be taken to Baltimore for a Summer run. "Fox o' My Heart," with Dorothy Mackay, played to very poor business, April 19-22; "Robin Hood," with Ivy Scott and James Stevens, April 23, 24; "All Over Town," April 26, 27. DANIEL WHEATZ DELANO, Jr.

Des Moines, Ia. (Special).—Billie Burke in "Jerry" April 21, at the Borchard; "Petticoat and Petticoat" April 24-25. Continuous vaudeville, to good business, at the Empress. Feature films week April 18. "The Life of Our Saviour" at the Majestic. A. KAHN.

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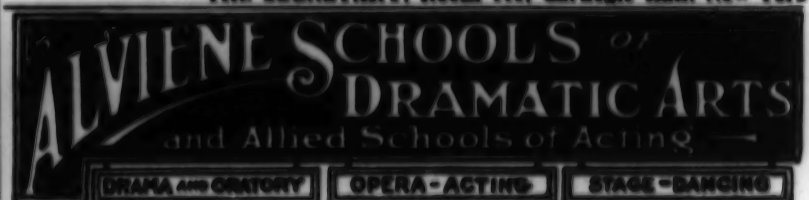
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### "FRAID CAT," FIRST TIME

W. A. Brady Production at Wilmington—"Dixie Elopement" Premier

WILMINGTON, DEL. (Special).—Following closely on the heels of the successful "Fraid Cat," the Wilmington Theatre, under the management of W. A. Brady, presented his latest addition, "The Fraid Cat," a new play by Owen Davis, Monday night, April 19, for the week. The cast: Edward Page, Edward Mawson; Sally, Clara Blundick; Ruth, Alice Landahl; Lucy, Dorothy Dunn; Ted, Augustin Wilks; David, Conrad; George, Howard; John Raymond, Edward Gilman; Dick Parker, Robert Tom; Ray, Angus Baxter; Harry Stigler; Mrs. Baxter, Vera Hall; Della, Jennie Dickerson.

Act I.—The stage kitchen. Act II.—The Room Garden. One week later. Act III.—The living room, same evening. Act IV.—The sitting-room of Mrs. Angus Baxter. Two hours later. Time—the present. Place—Any small town near New York. Entire staged by the author in association with John Cromwell, Secretary built by Harry Linton, and played by H. Robert Law.

"The Fraid Cat" deals with a family which is selfish, listless, yet not worthless, because it never has been taught anything useful. It worships money as one worships a God, and yet it is a man who with plenty of money who finally sows the seed, which results in the conviction of the members of the family that it takes work to produce money as well as to produce happiness. William A. Brady has given the production a scenic equipment complete in every detail. The whole production has been made with careful details brought out just so. The leading parts of the production were handled in a very capable manner by Miss Clara Blundick as Sally and Alice Landahl as Ruth, two daughters of a would-be author; George Howard as David Conrad and Edward Gilman as John Raymond shared the honors of the masculine parts, closely followed by Augustin Wilks as Ted. Others of the cast make the most of small parts.

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the former actor for 35 years, has prepared a course of instruction in The Art of Expression which he will give to any young man or woman Free. Simple Method of Self Instruction. The only charge is one dollar to pay the expense of Printing, Mailings, etc. ROBERT DOWNING, 120 6th Ave., Wilmington, Del., or 3204 E. Broad St., Philadelphia, Pa.

lan Woolf's "Dixie Elopement" premiere; the Famous Scotch Players, Metropolitan Minstrels, Louis's Dicks and Monkeys, Mueller and Mueller, Gaston Palmer, Dooley and Rusal, Charles Chaplin has created hilarity at the Garrick for the past three weeks. SAMUEL M. NACHLIN.

"Lady Luxury" at the Wyner Grand, Muncie, Ind., April 13. "Uncle Tom's Cabin" April 22. Lyman House, April 23. Comedy at the Star April 15 to 24. M. P. from April 15 to 24 at the Columbia. (Mas.) KAMA L. MCKINNEY. Billy S. Clifford, a favorite in Muscatine, Ia., played the lead in "Believe Me" at the Grand Opera House, April 20. O. S. HANLEY. HEATERS (Special).—At the Borchard, "Fox o' My Heart," April 4-10, presented by an excellent company before audiences averaging good business. Peggy O'Neill was seen to advantage in the title-role.





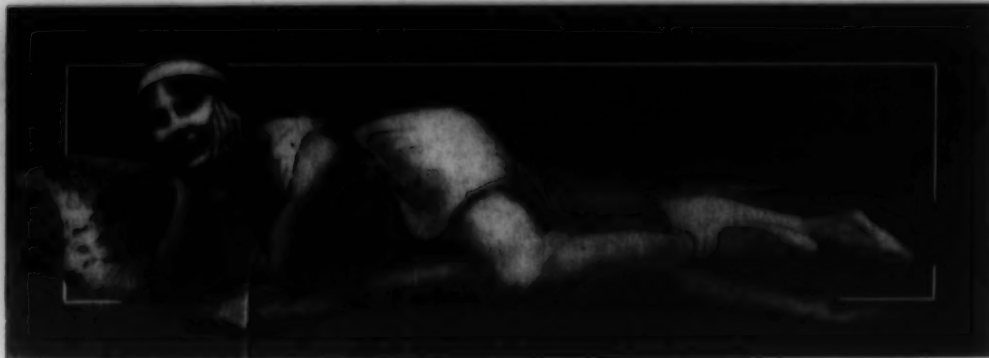


# VAUDEVILLE

FREDERICK JAMES SMITH—Editor



Lydia Lopokova in Dances—David Bispham's Recitative Songs—Kathleen Clifford Returns



Mlle. LYDIA LOPOKOVA,  
Charming Russian Dancer, Now in the Varieties.

**LYDIA LOPOKOVA** is a charming little dancer, trained in the thorough Russian school of Pavlova, Mordkin and Volinine. She came to vaudeville assisted by the Morgan dancers—six young women, who interpret an Egyptian ballet of angular arm gestures, a Greek bacchanal and a number—the best of their repertoire—descriptive of the Roman games.

#### Lopokova and the Morgan Dancers

Mlle. Lopokova herself appears in three divertissements—the first a pizzicato ballet danced to the music of Delibes, the second the Xylophone (Ivanoff), and finally the Russian National Dance. This is invested with a compelling Tartar fire and Slav artistry. Mlle. Lopokova is an able and pretty dancer. She lacks the drama and passion of Pavlova, but she possesses a delightful grace, an excellent skill of pantomime and a splendid technique. There is a fresh girliness in Lopokova's dancing where there is an infinite drama in Pavlova's art.

The specialty is well arranged. The Morgan dancers are the most spontaneous of the classic interpreters yet observed in vaudeville. There is pagan joy of nature in their dancing. They give thoroughly interesting assistance to Mlle. Lopokova.

#### Bispham's Kipling Numbers

The mellow art of David Bispham stands quite alone. No one can equal him in the recitative number. Upon his return to vaudeville, he again offered the stirring arrangement of Rudyard Kipling's grim poem of a military execution, "Danny Deever." He did another swinging Kipling number, "The Regiment's Coming Down the Grand Trunk Road." In this he conveyed all the atmospheric vigor of the Barrack Room Ballads so vividly that you felt the rhythmic shuffle of the marching men along the sun-baked Indian roadway.

Then, too, Mr. Bispham did a touching little song of half forgotten memories, "In Days Gone By, How Sweet Were the Roses." And he sang Sidney Homer's tender little "Banjo Song." Both of these little numbers touched the heart—as Mr. Bispham did them.

Harrison Brockbank played—or rather sung—the role of Napoleon in "The Purple Road." He's still doing the Man of Destiny, this time in a playlet—of unknown authorship—called "The Drummer of the 70th."

#### The Drummer Boy and Napoleon

A tired little drummer boy falls asleep in a hut which, by chance, is selected as the emperor's headquarters. The lad, upon awakening, tells Napoleon—not realizing his identity—of his homesickness and hatred of war. Then, when he discovers that his friend, "the little corporal," is really the emperor, he is panic stricken. But Napoleon makes the boy a page and, confiding some valuable papers to his care, leaves the hut. Then the owner of the cottage, apparently a vindictive sort of German woman, tries to get the papers and finally hits the lad with an axe. Napoleon and his officers rush back, the woman is

shot and the boy dies "on the field of honor" at his emperor's feet.

Without attempting to doubt that a woman of any race—even embittered by war—would murder a defenceless boy, "The Drummer of the 70th," seems only clap-trap melodrama. Its one reason for existence is the drummer boy, who is played theatrically but with a certain appeal by Master Courtney Keats. As the Corsican, Mr. Brockbank looks intense—but not like Napoleon.

Why does the woman of the hut speak broken English? It's as realistic a touch of local color as the musical comedy hotel keeper—in a scene laid in France—who speaks with a "zis" and "zat" accent.

#### Good Music in the Varieties

A pianist, G. Alda Randegger, played interestingly—with nicety of shading and excellent technique—helping along the cause of good music in vaudeville. His programme—rather unusual—included Rachmaninoff's Prelude in C, Chopin's E Flat Nocturne, Liszt's St. Francis Walking Upon the Waters, and the Rubinstein-Beethoven Ruin of Athens march.

James Diamond, of Diamond and Brennan, is doing a timely song, "When Billy Sunday Comes to Town," which should be added to vaudeville's bad taste collection. While Sunday's saw dust trail methods do not interest us, we are also against this lyric, which implies that the evangelist's motive's are mercenary. It runs along this groove—

"I saved my soul,  
But I lost my roll;  
They say he saves women free,  
I hope he saves a blond for me."

The song deserves banning. Let Sunday attack the

stage. It needs no defense—surely not a slurring vocal reply.

#### Kathleen Clifford's Stage Chappie

Kathleen Clifford, who is the most fetching of all stage chappies, came to the Colonial fresh from her hit in London. Miss Clifford returned with more poise and surety. The English stage is a splendid finishing school for the American variety artist.

The little masculine impersonator is still using her shadow curtain, making costume changes from feminine gowns to masculine garb and back again behind an illuminated screen—with accompanying silhouette revelations.

Miss Clifford has an almost entirely new repertoire. She's giving her impression of an English John—he's a nut over there—in "Gilbert the Filbert" (already done here by Donald Brian), and she is offering "I've Been Out With Johnny Walker," with just the suggestion of intoxication. For one of the feminine changes Miss Clifford does "I'm on My Way to Dublin Bay," which lacks the requisite smartness.

She does everything deftly and daintily, dancing with neat agility. Her numbers are slender—in fact, most of them lack any distinctive quality—but, after all, it's Miss Clifford.

She's still our favorite stage boy.

#### Genia D'Agarioff Sings

Genia D'Agarioff, the Petrograd baritone, is rather puzzling. We doubt whether he has the necessary vaudeville qualities. He sings in Russian and almost in English and wears costumes by—honestly—Lady Duff Gordon. This sort of thing accentuates femininity. One is a black Pierrot costume and the other a rainbow colored Russian garb with a jeweled sword. The Colonialites didn't know whether to accept D'Agarioff seriously. He will not startle vaudeville vocally.

Tom Smith and Ralph Austin present a skit which we suppose comes under the title of "hokum." They reach the stage in a comedy motor boat—with this sort of incidental patter:

"Do you know anything about engines?"

"Ab-a-bally-lutely!"

"What?"

"Pos-sis-itively!"

Then they emerge from the boat and work in what appears to be part of a park. There's more repartee, with several dances and songs, a young woman assisting.

The act is billed as "tomfoolery." That almost describes it.

#### Irene and Bobbie Smith Interest

Irene and Bobbie Smith seem to be a sort of mingling of the Farber and Courtney Sisters, with mild touches of Ruth Royce. They aren't in the least offensive, however, doing songs with some buoyancy.



THE MORGAN DANCERS,  
In an Interpretative Egyptian Dance.

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costuming their specialty neatly and finally getting over emphatically with "That Baseball Rag"—which is well done in its way.

We'd thought Lillian Lorraine's voice quite impossible of duplication, but one of the Smith girls has a voice that's a non-vocal double.

### THE BROOKLYN BILLS

Big business was the rule at the Prospect last week. Nasimova, in "War Bride," headed an exceptionally good bill, of which Nonette was a big hit. Miss Ray Dooley and company were also pleasing. John and Emma Ray in "Casey in the Taxi" were well received. Mr. and Mrs. Stuart Darrow, Corbett, Shepard and Donovan, Henry G. Rudolph, Brady and Mahoney, and the Five Statues were also on the bill. This week the Courtney Sisters head a big bill of fifteen acts.

The Orpheum drew well last week with "The Spring Fashion Show" as the feature of the bill. Bessie Clayton, Bernad Granville, Joseph Jefferson and company, Josie Heather and Henry Marshall, Weston and Leon, Toney and Norman, Harry Holman and company, and Jed and Ethel Dooley completed the programme.

Nora Hayes received all honors as the headliner of the Bushwick last week.

### CHICAGO VAUDEVILLE

CHICAGO (Special).—Herbert Kelec and Edie Shannon, those able players, presented "At Sunrise" at the Majestic last week. Jose Collins sang, assisted by Robert Evert, Ryan and Lee offered "You've Spoiled It," Harry Linton and Anita Lawrence offered a sketch, the Orant Brothers presented their clown musical turn, and Ralph Dunbar's Huskies played and sang.

Edith Tallaferra headlined at the Palace in "A Breath of Old Virginia." Cent Lean and Cleo Mayfield were favorites, and Ernest H. Hall was well received in his own ballads. Billy McDermott entertained and Frederick V. Bowers and company appeared.

A. C. WILKIE.

### VAUDEVILLE GOSSIP

In Yonkers, last week, Edgar Allan Woolf discovered the funniest sketch of the season. Mr. Woolf says so himself. In fact, he declares he laughed so hard that he hunted up a programme to find out who wrote the playlet. Mr. Woolf then discovered that a new playwright named Edgar Allan Woolf was the author of the act. Mr. Woolf went around to congratulate Mr. Woolf.

Marcus Loew is likely to relinquish control of the Sullivan-Conside Circuit. Loew is said to have lost steadily on the Western houses since he took over the circuit on Aug. 1. A report is current that Hugh L. McIntosh, the Australian magnate, may acquire control.

Fritz Schell opened a five-week vaudeville tour at the Chicago Majestic on Monday.

Etta Bryan and Roy Sumner, now playing the Loew time in Edgar Allan Woolf's "A College Proposition," are to have a new playlet by Mr. Woolf next season.

### CURRENT BILLS

Victoria.—Princess Radjah, Frank Fogarty, Norton and Lee, Will Rogers, Dainty Marie, Examination Four, McMahon and Charles O'Brien-Havel and company, Harry Brown, Solly Lee.

Palace.—Richard Carl and company, Fiske O'Hara, Mary Shaw and company, Ward Brothers, Ruth Dove, Nellie V. Nichols, Six American Danvers, Five Salsodas.

Colonial.—Bessie Clayton and company, Fashion Show of 1915, James Diamond and Sibyl Brennan, Leo Carillo, Le Roy, Lytton and company, Weston and Kerr, Kimberly and Mohr, Three Ankers.

Alhambra.—Bernard Granville, R. Roy Barnes and Bessie Crawford, Grace De Mar, "The Society Rude," Eve and Mack, Howard's Novelty, Ona Guel, Amets, Schmeltzans.

Royal.—Taylor Granville, Laura Pierpont and company, Misses Campbell, Primrose Four, "On the School Playgrounds," Du Calion, D'Amore and Douglas, Henry G. Rudolph, Okura Jans.

Orpheum.—Gertrude Hoffman and revue, Aron Comedy Four, "Tango Shoes," Hines and Fox, Will Morrissey and Dolly Hackett, Adeline Francis, Kurtis's Roosters.

Prospect.—Courtney Sisters, Matthews, Shayne and company, Joe Keno and Rosie Green, James F. Duff and Mercedes Lorenze, "The Red Fox Trot," Kramer and Morton, Schwartz Brothers, Madame Doree, the Seebachs, Le Grohs, Black Brothers.

Bushwick.—Madame Bertha Kalich and company, Trislie Frigana, Hermine Shone and company, Le Petite Mignon, Ryai and Fariz, George White and Isabelle Jason, Pinafax and Paulo, "Radium Spectre," Queenie Dunedin.

### COMING HEADLINERS

Week of May 3.—Palace, Tully Marshall and company, Bessie Clayton and company, Allan Dinehart and company; Colonial, Cecil Cunningham; Victoria, Mignon, Leo Carillo; Alhambra, Frank Fogarty, Bert Errol; Royal, Trislie Frigana; Orpheum, Norton and Lee; Queenie Dunedin; Prospect, "The Red Heads."

Week of May 10.—Victoria, Belle Baker; Colonial, Du Calion; Alhambra, Eva Tanguay; Royal, Brunelle Sisters; Orpheum, Edith Tallaferra and company; Bushwick, Ben Welch; Prospect, Joseph Jefferson and company.

## BAD VAUDEVILLE YEAR IS ENDING; VARIETIES MUST BROADEN

Amusements Need to Meet Demands of Younger Generation—Crisis Coming in Theatrical World

BY WALTER J. KINGSLEY.

THIS has been a sad year for vaudeville. It opened badly and it is closing worse. Business, in many theaters famous for their prosperity in other seasons, is now insufficient to pay the house "overhead," to say nothing of the bill. Big-time vaudeville is nearing a crisis. Variety must broaden more and more and reach out for the rising generation. The world of to-day is interested in a vast number of things of which the older generation of players is ignorant, and will not take the trouble to learn. The big features of yesterday in show business are not big to-day. Just as the political leader can get out of touch with his public without knowing it until he is toppled off his pedestal at an upsetting election, so actors and managers grow antiquated. The producers need to wake up.

Whatever is new and of good report in vaudeville is principally due to the creative genius of E. F. Albee—the greatest showman of the age. Albee has tact, finesse, courage. If the rude upstarts, who curse vaudeville with their uncouth disregard of the ordinary civilities, would only take a lesson from the courtesy of the head of vaudeville, it would be well. I can well understand the absolute agony which ladies and gentlemen of the theater undergo when having to talk to certain new people in vaudeville; and it is no wonder that ambition is chilled and hope crushed when clothes cleaners, wardmen, office boys, and others have the final word upon acts. Men, so ignorant that they cannot read aloud intelligibly an article in a newspaper, condemn ruthlessly the work of brilliant playwrights and players.

Ina Claire, who left vaudeville for motion pictures, has registered a great success upon the screen. Reports from Los Angeles indicate that Miss Claire is destined to be a tremendous public favorite in the screen drama.

Ina Claire is one artiste to whom one can tell the truth about her work. She asks for honest criticism. I remember at the Palace, last Winter, that Miss Claire asked a prominent showman how he liked a certain song which she had sung in her turn that afternoon. "You were delightful, Miss Claire. I never heard you to better advantage," was the reply. Whereupon the young woman commented thusly: "You are either an absolutely incompetent judge or else you are telling me an untruth. You know that song was a failure, and you know that I did not get a hand on

it. Now, why not be on the level and tell the truth? I don't kid myself, and I don't want anybody else to do it." Miss Claire had abundant headline bookings in vaudeville, but she preferred pictures.

Eva Tanguay will be the feature at the Alhambra in its closing week, starting May 10.

The Bushwick and the Prospect theaters are to remain open indefinitely.

Vaudeville in general has had a bad season. Salaries are still high, but receipts do not average well. No business in the world has maintained its prosperity standards in hard times more bravely than has vaudeville.

More Metropolitan stars are coming to the Palace in the near future.

How would you like to hear Maggie Teyte in vaudeville?

Fiske O'Hara made his vaudeville debut at the Palace Monday, and made a stronger bid for the laurels of John McCormack than any of his predecessors on this stage. O'Hara is singing the Watson-Hamer song, "Moonlight in Mayo."

There's a young booking man who is to be made the subject of a little essay entitled "On a Certain Condescension in Illiterates."

Some one was talking to one of our most prosperous agents the other day about a Spring season of Moliere at one of the tiny intellectual theaters. "Ain't there a society to protect them French guys in their royalties?" asked the agent. "If I was you, I'd get Moliere's moniker to a contract before I started anything."

Willard Mack is still resting at the Hotel Somerset, and that little tragedy of his, "Blind Man's Buff," is unplayed. That it is not is in no way the fault of the booking office.

It was Nellie Revell who suggested Mary Shaw and "The Dickey Bird" for vaudeville.

M. S. Bentham is having his yacht, *Psyche*, overhauled for the Summer cruising season.

Since I announced that "Eddie" Darling was going to San Francisco this Summer, many vaudeville celebrities have decided to go there also.

## SPRING GOSSIP OF THE VARIETIES, KEITH HOUSES CLOSE SOON

Bushwick Will Join Palace in Remaining Open All Year—Roszika Dolly in New Act

The closing dates of the New York and Brooklyn Keith houses are now being considered. The Palace will, of course, remain open all Summer and it is very possible that the United Booking Office will try the experiment of keeping the Brooklyn Bushwick opened through the Summer.

The other houses, it is expected, will begin to close about the week of May 10. According to rumors, the week of May 3 will mark the closing of the Colonial and Royal theaters, while the Alhambra, Orpheum and Prospect will close after the week of May 10. There is a possibility that the Orpheum may continue longer.

Roszika Dolly is to return to vaudeville in an elaborate dancing specialty, following her season in "Hello, Broadway." Miss Dolly will be assisted by Kay Kendall and her tour is being booked by Edward S. Keller. The specialty opens about May 17 and will have a special scenic equipment.

Louise Gunning may be seen in the varieties shortly, although, through M. S. Bentham, she is considering several production offers. Miss Gunning has been resting for some time at her ranch at Sierra Madre, Cal.

Elizabeth Brice and Charles King are likely to play three or four weeks in the varieties after closing with "Watch Your Step" and before opening in the Lew Fields revue, "Hands Up." Their tour will be directed by Edward S. Keller.

Marie Cahill will probably not be seen in vaudeville before next season. She has just signed a \$10,000 motion picture contract with a prominent screen company.

Toby Claude has received an offer from the other side of a lengthy vaudeville routing in her revue. The offer was made through M. S. Bentham.

If Miss Claude accepts, she will open in June, sailing about May 22.

Nan Halperin is seizing another week from her vacation to play Kansas City. She opened on Monday. Her week in Milwaukee was a success, the little song artiste scoring decidedly.

Audrey Munson is out of "The Fashion Show of 1915." "The Panama-Pacific Girl" felt she scored so heavily in the mannequin parade that a heavy jump in salary was due. So now Peggy Hopkins,



FISKE O'HARA.

Entering Vaudeville at the Palace This Week.

"the Washington society belle," is featured in the offering.

Eva Tanguay returns to New York during the week of May 10 to be the closing attraction at the Alhambra Theater.

Pierson Tempest opens in her new specialty, "One of the Boys," aided by a cast of fourteen, at the Prospect next week.

Blossom Seeley will be a principal of the new Ned Wayburn revue. Belle Baker will also be a star of the Wayburn production.

Victor Morley has been routed in "A Regular Army Man," opening at the Prospect on May 10. Frank Evans is booking Mr. Morley.

Conditions—at least in the vaudeville field—are steadily improving in England. Since the war has seriously drained the variety profession, there is an unusual demand for American turns. M. S. Bentham is receiving a number of offers.

Lillian Shaw is resting after a long vaudeville season. She is having her throat treated and plans to spend the Summer studying vocal music. Miss Shaw is planning a distinct departure in songs next season. Miss Shaw may enter the new Lew Fields revue.

Rose Coghlan will return to vaudeville late in September in Edgar Allan Woolf's sketch, "The Discovery." Miss Coghlan will play all the New York houses at that time, in celebration of her jubilee year on the stage. Next season will mark Miss Coghlan's fiftieth year behind the footlights. She made her debut as a child on the London stage.

Wellington Cross and Lois Josephine were obliged to lay off in Chicago last week, owing to Miss Josephine's severe cold and temporary loss of voice. They played the Chicago Palace two weeks ago. Miss Josephine was indisposed and Mr. Cross introduced some new features to make up for his partner's inability to sing. On Monday the team returned to vaudeville at the Chicago Majestic.

Kathleen Clifford made her first New York re-appearance, since her return from England, at the Colonial last week. Miss Clifford was booked in at the last moment to fill the gap caused by the illness of Claire Rochester. Indeed, Miss Clifford was having luncheon at the Knickerbocker on Monday when the booking office officials were engaged to get in touch with her. She hastily gathered up her stage costumes and reached the Colonial in time to appear in the afternoon. Miss Clifford went on without a rehearsal and scored an unusual Monday hit. In fact, she had to make two little speeches of thanks.

Claude and Fannie Usher played their final vaudeville engagement of the season at the Alhambra last week. The Ushers will have a new sketch next season.

Jessie Busley opens on Monday in Jersey City in a new playlet.



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# IN THE VAUDEVILLE SPOTLIGHT



Florene, N. Y.

**FLORENE KOLB AND MISS ADELAIDE HARLAND.**  
Now Touring in Vaudeville.

Arthur S. Byron is entering vaudeville in a playlet, "Love and Corsets." Mr. Byron opens in Baltimore on Monday.

Calvé is out of the bill at Keith's in Boston this week, suffering from an indisposition of the throat. Bonnie Glass was added to the bill.

Sam Bernard will be seen in the varieties following some motion picture work.

Conroy and Le Maire made their belated return to vaudeville at the Bushwick this week. Incidentally, they're offering their old skit, "The New Physician."

Hammerstein's Victoria will not close on Saturday as originally intended. The closing week is now fixed as May 16.

Bernard Granville makes his final variety appearance at the Colonial next week before assuming the Douglas Fairbanks role in "He Comes Up Smiling." Cecil Cun-

ningham will be on the same bill in her new "single."

John Willard, actor and playwright, and Gladys Caldwell, an actress, were married last Thursday in the Marble Collegiate Church by Dr. David J. Burrell, rector. Mr. Willard is the author of a number of variety playlets, "The Green Beetle" being the best known. Both Mr. and Mrs. Willard are members of the cast of "The Yeoman of the Guard."

Victor Moore and Emma Littlefield succeeded Conroy and Le Maire on last week's Palace bill. The black face comedians were to have presented the automobile sketch they used in "Fads and Fancies." It is said that Klaw and Erlanger declined to permit the use of the skit in vaudeville.

It's "Willie Hammerstein week" at the Victoria. Here's the bill and the billing: "Princess Radjah, lifted from obscurity by Willie Hammerstein; Frank Fogarty, Willie made him a headline attraction; Ruby Norton and Sammy Lee, whose first engagement here resulted in a feature contract with Arthur Hammerstein's 'The Firefly'; Will Rogers, who made Willie laugh on and off the stage; Dainty Maria, discovered by Willie in a burlesque show; Exposition Four, whom Willie always depended on to stop the show; McMahon and Chapelle, who were on the first bill of vaudeville at the Victoria; O'Brien-Havel and company, who played for Willie when he owned a tent; Harry Breen, Willie always welcomed him in the lobby; Sally Lee, nature made him a door tender, but Willie made him an actor."

Zillah Ines Shannon is making a short vaudeville tour in the sketch "Lia." Miss Shannon's routing has ten weeks to go.

Word comes from Honolulu that Nella Webb appeared there during the week of April 5.

George Lashwood, the English entertainer, isn't coming to America, despite reports to that effect. Lashwood plans to retire from the stage at the end of 1916, following a farewell tour of the Moss Empires next season. He will revive his older successes, including "Fol-de-rol," "A Night in the West" and "My Latch-key."

Arthur Hobsham and Robert Leland, Boston vaudeville producers, have just produced a musical act, "The Little Heiress," in which Louise Kay and Harry Mason are featured. Nan Engleton is to enter the varieties shortly, in a vehicle by Mr. Leland.

D. S. Samuels, who produced "Everybody" and the Balalaika Orchestra in vaudeville for Marcus Loew, has just presented "Department Store Frolics." He is arranging a ballet specialty with sixteen people.

## VAUDEVILLE DATES

**ABRANANELI**, Lina: Orph., Oakland, May 2-5.  
**ABOU**, Ben, Hamad Trio: Columbia, St. Louis, Orph., Memphis, May 2-5.  
**ADRIAN**, Lida: Orph., Kansas City, Orph., Des Moines, May 2-5.  
**ADLER** and Arline: Hipp., Cleveland, Keith's, Louisville, May 2-5.  
**ADRIAN**, Lida: Keith's, Columbus, Palace, Port Wayne, May 2-5.  
**ABERNATH**, Charles, Troupe: Keith's, Wash., Colonial, N.Y.C., May 2-5; Shea's, Buffalo, 10-15.  
**ALDRICH**, Mme.: Orph., Seattle, Orph., Portland, May 2-5.  
**ALEXANDER** Kids: Columbia, Grand Rapids, Palace, Port Wayne, May 2-5.  
**ALLMAN** and Stone: Colonial, Erie, Pa.  
**AMARANTHS**, Four: Orph., Portland.

**AMERICAN Dancers**, Six: Palace, N.Y.C.  
**AMETA**, Mlle.: Alhambra, N.Y.C.  
**ANKERS**, Three: Colonial, N.Y.C.  
**ANTHONY** Boys, Five: Keith's, Columbus, Keith's, Louisville, May 2-5; Keith's, Indianapolis, 10-15.  
**ANTWERP** Girls, Four: Colonial, N.Y.C., May 2-5; Orph., Erie, 10-15.  
**ARDATH**, Fred J., Co.: Orph., Oakland.  
**ARNAUT** Brothers: Columbia, St. Louis, May 2-5; Milwaukee, May 2-5.  
**A S A H I** Troupe: Columbia, Grand Rapids, May 2-5.  
**ARTAIR**, Fred and Adele: Palace, Port Wayne, May 2-5.  
**ATTELL**, Abe: Orph., Salt Lake City, May 2-5.  
**ATREBY** and Rich: Hipp., Cleveland, May 2-5.  
**AUTRALIAN** Woodchoppers: Keith's, Boston, May 2-5.  
**AYON** Comedy Four: Orph., Erie, May 2-5; Alhambra, N.Y.C., May 10-15.

**BALL** and West: Keith's, Louisville, May 2-5; Keith's, Baltimore, May 2-5; Keith's, Atlanta, 10-15.  
**BAKER**, Belle: Grand, Syracuse, May 2-5; Keith's, Buffalo, May 2-5.  
**BAKER**, Ward: Bushwick, B'klyn, May 2-5.  
**BALL**, Eleanor B.: Keith's, Louisville, May 2-5; Keith's, Indianapolis, 10-15.  
**BALL**, Ernest R.: Columbia, St. Louis, May 2-5; Hipp., Cleveland, 10-15.  
**BALZER** Sisters: Grand, Syracuse, May 2-5; Hipp., Cleveland, May 2-5.  
**BANKOFF** and Grille: Orph., Portland, Orph., Frisco, May 2-5.  
**BARBARAN** and Grube: Orph., Salt Lake City, Orph., Denver, May 2-5.  
**BARNES** and Crawford: Alhambra, N.Y.C.; Bushwick, B'klyn, May 2-5.  
**BARNES**, Stuart: Keith's, Louisville, Hipp., Cleveland.

May 2-5: Keith's, Cincinnati, 10-15.  
**BARRY**, Mr. and Mrs. J.: Lyric, Birmingham, Foraythe, Atlanta, May 2-5; Keith's, Wash., 10-15.  
**BAYNE**, Nora: Keith's, Philadelphia, May 2-5.  
**BEAUMONT** and Arnold: Victoria, N.Y.C., May 2-5.  
**BEERS**, Leo: Prospect, B'klyn, May 10-15.  
**BERSON**, Mme.: Co.: Orph., Wisconsin, May 2-5.  
**BELL**, Family: Keith's, Wash., Victoria, N.Y.C., May 2-5; Shea's, Buffalo, 10-15.  
**BEN DIX** Players: Temple, Detroit; Temple, Rochester.  
**BERNSFORD**, Harry: Co.: Orph., New Orleans.  
**BERGMAN**, Alfred: Maryland, Baltimore, May 2-5; Keith's, Toledo, 2-5.  
**BERGNER**, Valerie: Co.: Orph., Des Moines, Palace, Chgo., May 2-5.  
**BERKO**, Steffy: Co.: Hipp., Savannah, May 10-15; Victoria, Charleston, 10-15.  
**BERNARD**, The: Grand, Syracuse; Alhambra, N.Y.C., May 10-15.  
**BERTSH**: Orph., Denver; Orph., Colorado Springs, May 2-5.  
**BICKEL** and Watson: Orph., Omaha; Orph., Kansas City, May 2-5.  
**BIG CITY** Four: Orph., Denver; Orph., Colorado Springs, May 2-5.  
**BLACK** Brothers: Prospect, B'klyn.  
**BOGANNY**, Joe, Troupe: Keith's, Toledo, Columbia, Grand Rapids, May 2-5.  
**BOGARD** and Nichols: Lyric, Richmond, May 10-15; Colonial, Norfolk, 10-15.  
**BOND** and Casson: Keith's, Columbus, May 10-15.  
**BORTA**: Orph., Salt Lake City.  
**BONITA** and Lew Hearn: Orph., Los Angeles.  
**BOWERS**, Walter and Crocker: Orph., Oakland, May 2-5.  
**BRADLEY** and Norris: Maj., Chgo., May 2-5.  
**BRENN**, Harry: Victoria, N.Y.C.  
**BRENNER** and Wheeler: Grand, Pittsburgh, May 2-5.  
**BRIEN**, Fannie: Orph., Memphis; Orph., New Orleans, May 2-5.  
**"BRIDE SHOP"**: Orph., Oakland; Orph., Los Angeles, May 2-5.  
**BROADWAY** Love: Victoria, Charleston, May 2-5; B'klyn, Savannah, 6-8; Lyric, Birmingham, 10-15.  
**BRONSON** and Baldwin: Maj., Chgo.  
**BROOKS** and Loretta: Lyric, Richmond, May 2-5; Colonial, Norfolk, 6-8.  
**BROOKS**, Alan: Co.: Orph., Frisco; Orph., Sacramento, May 2-5; Victory, Stockton, 2-5.  
**BROWN** and Newman: Orph., Des Moines, May 2-5.  
**BROWN**, Fletcher: Orph., Minneapolis; Orph., Winnipeg.  
**BROOK**, Fritz and Lucy: Orph., St. Paul; Orph., Duluth, May 2-5.  
**BRUNNELL** Sisters and Stephens: Orph., New Orleans, May 2-5; Royal, N.Y.C., 10-15.  
**BURKE**, John and Mae: Orph., Montreal; Dominion, Ottawa.  
**BURKS** and Lorraine: Orph., B'klyn, May 10-15.  
**BURNHAM** and Irwin: Foraythe, Atlanta; Lyric, Richmond, May 2-5; Colonial, Norfolk, 6-8.  
**BURNS** and Fulton: Grand, Syracuse.  
**BURN** and Hope: Hipp., Cleveland; Keith's, Cincinnati, May 2-5; Keith's, Chicago, 10-15.  
**BURT**, Harriet: Keith's, Wash., B'klyn, Prospect, B'klyn, May 2-5; Alhambra, N.Y.C.  
**BURNS**, Musical: Orph., Seattle, May 2-5.  
**CALVERT**, Catherine: Co.: Temple, Detroit; Maj., Chgo., May 2-5.  
**CAMPBELL**, Mimes: Royal, N.Y.C.  
**CANTOR** and Lee: Prospect, B'klyn, May 2-5; Keith's, Boston, 10-15.  
**CAPALICAN**, Chief: Royal, N.Y.C., May 2-5.  
**CARDO** and Noll: Colonial, Norfolk, 20-May 1; Victoria, Charleston, 2-5; Hipp., Savannah, 6-8; Orph., Jacksonville, 10-15.  
**CARLO**, Lee: Colonial, N.Y.C.; Victoria, N.Y.C., May 2-5.  
**CARLE**, Richard: Palace, N.Y.C.  
**CARLTONS**, Two: Victory, Stockton, 2-5; Yosemite, San Jose, May 1; Orph., Oakland, 2-5.  
**CARR**, Eddie: Co.: Keith's, Boston; Keith's, Wash., May 2-5.  
**CATER** and Waters: Foraythe, Atlanta.  
**CARTER**, Great Co.: Foraythe, Atlanta, May 2-5; Lyric, Birmingham, 10-15.  
**CARTER**, Mrs. Leslie: Hipp., Cleveland; Keith's, Indianapolis, May 2-5; Keith's, Toledo, 10-15.  
**CARUS**, Emma: Orph., Frisco.  
**CERVO**: Orph., Kansas City.  
**CHALLON**, Jean: Keith's, Columbus; Grand, Syracuse, May 2-5.  
**CLARK** and Verdi: Grand, Pittsburgh; Keith's, Boston, May 2-5.  
**CLAUDE**, Toby: Co.: Foraythe,

Atlanta; Keith's, Philadelphia, May 2-5.  
**CLAUDIUS** and Scarlet: Temple, Rochester; Grand, Syracuse, May 2-5.  
**CLAYTON**, Benda: Colonial, N.Y.C.  
**CLIFF**, Laddie: Temple, Detroit; Temple, Rochester, May 2-5.  
**CLINTON**, Novelty: Mary, and Balle, May 2-5.  
**COLE** and Denny: Keith's, Chgo., May 2-5.  
**COLLINS** and Hart: Grand, Pittsburgh, May 10-15.  
**COLLINS**, Joe: Orph., St. Paul, May 2-5.  
**COLLINS**, Lottie: Keith's, Cincinnati, May 2-5.  
**COLONIAL** Boles: Yosemite, San Jose, 20, May 1; Orph., Los Angeles, 2-5.  
**COLONIAL** Days: Keith's, Frisco, May 10-15.  
**COMFORT** King: Shea's, Toronto; Alhambra, N.Y.C., May 2-5.  
**CUNCIAS**, Paul: Palace, Memphis, May 2-5.  
**CORRELL**, Lucia: Co.: Temple, Rochester, Columbia, Grand Rapids, May 2-5.  
**CONSOLE** and Weirich: Bushwick, B'klyn, May 2-5.  
**COOPER**, Joe: Temple, Rochester.  
**COOPER**, Harry: Orph., Frisco, May 2-5.  
**COOPER** and Smith: Temple, Rochester; Maryland, Baltimore, May 2-5.  
**COURTNEY** Sisters: Prospect, B'klyn; Grand, Pittsburgh, May 10-15.  
**CORRINGTON** Brothers and Belmont: Orph., Des Moines; Palace, Chgo., May 2-5.  
**CROSS** and Dwyer: Orph., Los Angeles.  
**CROWLEY**, The: Orph., Lincoln; Orph., Des Moines, May 2-5.  
**CRONIN**, Morris: Co.: Keith's, Columbus, May 2-5; Keith's, Cincinnati, 10-15.  
**CROSMAN**, Henrietta: Co.: Palace, Chgo.  
**CROSS**, Wellington and Lois: Josephine, Maj., Chgo.; Maj., Milwaukee, May 2-5.  
**CROUCH** and Welch: Temple, Detroit; Grand, Rochester, May 2-5.  
**CRUMIT**, Frank: Royal, N.Y.C.  
**CULLEN**, James: Hipp., Cleveland, May 2-5; Keith's, Indianapolis, 10-15.  
**CUNNINGHAM**, Cecil: Colonial, N.Y.C., May 2-5.  
**CURTIS**, Julia: Orph., Winnipeg.  
**DAMRELL**, George: Co.: Victory, Stockton, 20, 29; Yosemite, San Jose, 20, May 1; Orph., Sacramento, 2-5; Victory, Stockton, 2-5; New Fresno, 7-8.  
**D'AMORE** and Douglas: Royal, N.Y.C.; Keith's, Boston, May 2-5.  
**DANUBES**, Four: Palace, Chgo.  
**DANRELL** and Conway: Keith's, Boston; Keith's, Philadelphia, May 10-15.  
**DAVIES** Family: Orph., Duluth.  
**DE HAVEN**, Mr. and Mrs. C.: Orph., Seattle, May 2-5.  
**DE MAR**, Grace: Alhambra, N.Y.C.; Keith's, Wash., May 2-5.  
**DE MONT**, Robert: Trio: Keith's, Philadelphia.  
**DEVEREAUX**, Jack: Co.: Maryland, Baltimore; Keith's, Philadelphia, May 2-5; Keith's, Boston, 10-15.  
**DEVOY**, Emmett: Co.: Shea's, Buffalo, May 2-5; Shea's, Toronto, 10-15.  
**DIAMOND** and Brennan: Colonial, N.Y.C.; Keith's, Boston, May 2-5; Bushwick, B'klyn, 10-15.  
**DIAMOND** and Grant: Orph., Montreal.  
**DINEHART**, Allan: Co.: Shea's, Toronto.  
**DOCKSTADER**, Lew: Orph., Portland; Lyric, Birmingham, 10-15.  
**DOOLEY** and Evelyn: Orph., Kansas City, May 2-5.  
**DOOLEY** and Ruel: Colonial, Erie, May 2-5.  
**DOOLEY**, Joe and Ethel: Colonial, N.Y.C., May 2-5; Shea's, Buffalo, May 2-5; Shea's, Toronto, May 2-5; Bushwick, B'klyn, 10-15.  
**DORR**, Mme.: Co.: Prospect, B'klyn; Orph., Jacksonville, May 2-5; Foraythe, Atlanta, 10-15.  
**DOYLE** and Dixon: Maryland, Baltimore; Keith's, Philadelphia, May 10-15.  
**DOUGLON**, Royal: N.Y.C.; Prospect, B'klyn, May 2-5; Colonial, N.Y.C., 10-15.  
**DUFFY** and Lorene: Prospect, B'klyn; Royal, N.Y.C., May 2-5.  
**DUNBAR**, Ralph: Bell B'klyn; Colonial, Erie; Shea's, Toronto, May 2-5.  
**DUNEDIN**, Queenie: Bushwick, B'klyn; Orph., B'klyn, May 2-5.  
**"EDGE of the World"**: Orph., Kansas City, May 2-5.  
**ELIS** and French: Orph., Duluth; Palace, Chgo., May 2-5.  
**ELINOR** and Williams: Orph., St. Paul; Maj., Chgo., May 2-5.  
**EMERSON** and Baldwin: Colonial, Norfolk, May 2-5; Lyric, Richmond, 6-8; Keith's, Indianapolis, 10-15.  
**ERFORD** Sensation: Keith's, Indianapolis, May 2-5; Keith's, Louisville, 10-15.  
**ERROL**, Bert: Keith's, Philadelphia; Alhambra, N.Y.C., May 2-5.

**EXPOSITION** Four: Victoria, N.Y.C.  
**FASHION** Show: Colonial, N.Y.C.  
**FAYE**, Elsie: Co.: Maj., Milwaukee; Maj., Chgo., May 2-5; Grand, Pittsburgh, 10-15.  
**FENTON**, Marie: Keith's, Toledo; Keith's, Columbus, May 2-5.  
**FERGUSON**, Dave: Keith's, Philadelphia, May 2-5; Keith's, Louisville, 10-15.  
**FERN**, Harry: Co.: Keith's, Philadelphia; Maryland, Baltimore, May 2-5.  
**FERRY**, Keith's, Cincinnati.  
**FIELDS**, W. C.: Orph., Wisconsin.  
**FISHER** and Green: Orph., St. Paul; Orph., Duluth, May 2-5.  
**FITZGIBSON**, Bert: Orph., Jacksonville; Lyric, Richmond, 2-5; Colonial, Norfolk, 2-5.  
**FITZGIBSON**, Marie: Orph., Memphis; Orph., New Orleans, May 2-5.  
**FLANAGAN** and Edwards: Victoria, N.Y.C., May 2-5.  
**FLORENCE**, Hans: Co.: Orph., Des Moines.  
**FOGARTY**, Frank: Victoria, N.Y.C., May 2-5.  
**FOLEY**, Elsie: Shea's, Buffalo.  
**FRANCIS**, Adeline: Orph., Erie.  
**FRANKLIN**, Irene: Keith's, Indianapolis; Keith's, May 2-5; Keith's, Louisville, 10-15.  
**FRIDKOWSKI** Troupe: Maryland, Baltimore; Keith's, Wash., May 2-5.  
**FRIGANEA**, Trivia: Bushwick, B'klyn; Royal, N.Y.C., May 2-5; Keith's, Boston, 10-15.  
**GABRIEL**, Master, and Co.: Gaiety, N.Y.C.  
**GALLAGHER**, Mary: Maryland, Baltimore, May 2-5; Keith's, Wash., 10-15.  
**GALLON**: Orph., Salt Lake City; Orph., Denver, May 2-5.  
**GALLOWAY**, Leslie: Co.: Orph., Seattle; Orph., Portland, May 2-5.  
**GARDINER**, Trio: Keith's, Louisville; Keith's, Indianapolis, May 2-5; Columbia, Grand Rapids, 10-15.  
**GARDNER**, Jack: Orph., Memphis; Orph., New Orleans, May 2-5.  
**GARDOIGNE**, Chas: Hipp., Cleveland; Keith's, Toledo, May 2-5; Keith's, Columbus, 10-15.  
**GAUDSCHMIDT**: Orph., B'klyn, May 10-15.  
**GORDON**, Edwin: Bushwick, B'klyn, May 10-15.  
**GORDON** and Dwyer: Maj., Milwaukee; May 2-5.  
**GERMANE**, Herbert: Trio: Bushwick, B'klyn, May 10-15.  
**GILLETTE**, Lucy: Co.: Orph., Jacksonville, May 2-5.  
**GILLETTE**, Mlle.: Co.: Alhambra, N.Y.C.  
**GILLINGWATER**, Claude: Co.: Keith's, Columbus, May 2-5.  
**GILMORE**, Paul: Co.: Colonial, Norfolk, May 2-5; Lyric, Richmond, 6-8.  
**"GIRL from Milwaukee"**: Orph., Omaha; Palace, Chgo., May 2-5.  
**GLADIATORS**, The: Keith's, Boston.  
**GLASS**, Bonnie: Co.: Alhambra, N.Y.C.  
**GLENN** and Houlihan: Shea's, Toronto.  
**GORDON** and Rice: Keith's, Wash., May 2-5.  
**GORDON**, John B.: Co.: Maryland, Baltimore.  
**GORDON**, Kitty: Co.: Orph., Minneapolis, May 2-5.  
**GRANT** and Greenwood: Orph., Kansas City, May 2-5.  
**GRANVILLE**, Bernard: Alhambra, N.Y.C.  
**GRANVILLE**, Taylor, Pleasant, Laura: Co.: Royal, N.Y.C.  
**"GREEN** Beetle, The": Orph., Salt Lake City, May 2-5.  
**GREEN**, Ethel: Victoria, N.Y.C.  
**GYGI**, Ota: Alhambra, N.Y.C.  
**HACKETT**, Norman: Co.: Orph., Jacksonville, May 2-5; Victoria, Charleston, 10-15; Hipp., Savannah, 6-8.  
**HALL** and Francis: Orph., New Orleans.  
**HALL** and Peterson: Alhambra, N.Y.C.  
**HALL** and Hunter: Keith's, Cincinnati.  
**HALPERIN**, Nan: Orph., Kansas City.  
**HANDERS** and Millies: Victoria, Charleston, May 2-5; Hipp., Savannah, 6-8; Lyric, Richmond, 10-15; Colonial, Norfolk, 10-15.  
**HANLIN** and Clifton: Lyric, Birmingham, May 10-15.  
**HARRIS** and Mayron: Orph., Seattle, May 2-5.  
**HAROLD**, Orville: Shea's, Toronto; Maj., Chgo., May 2-5.  
**HARTMAN** and Versady: Palace, Chgo.  
**HAYMAN**, Animals: Orph., Minneapolis; Orph., Denver, May 2-5.  
**HAYLAND** and Thornton: Orph., Omaha; Maj., Milwaukee, May 2-5.  
**HAWKINS**, Lew: Yosemite, San Jose, 20, May 1; Orph., Los Angeles, 2-5.  
**HAWTHORN** and Inghis: Colonial, St. Louis; Maj., Chgo., May 2-5.  
**HAY**, Great: Orph., St. Paul, May 2-5.  
**HERMAN** and Preston: Orph., Jacksonville, May 2-5.  
**HERBERT**, Ruth: Co.: Orph., Kansas City; Orph., Omaha, May 2-5.  
**HERFORD**, Beatrice: Keith's, Philadelphia; Maryland, Baltimore, May 2-5; Temple, Detroit, 10-15.



# MORGAN DANCERS

## 6 Wonderful Dancers

IN CLASSIC EGYPTIAN, GREEK AND ROMAN DANCES

AUTHENTIC IN COMPOSITION AND COSTUME

PAUL DURAND, Representative

MARION R. MORGAN, Managing Director

## HERBERT BAILEY

BARITONE

New with "DUNBAR'S SALON SINGERS"

Direction HARRY WEBER

HERMAN, Al.: Grand, Pitts-  
burgh.  
HICKLEY Brothers: Keith's, Co-  
lumbus; Keith's, Clats., May  
2-5.  
HINES and Fox: Orph., B'lyns.  
HOYT and Lee: Orph., Duluth.  
HOYT, William: May 2-5.  
HOFFMANN, Gertrude: Orph.,  
B'lyns; Bushwick, B'lyns.  
May 2-5.  
HOLT, Alf.: Shea's, Buffalo.  
May 2-5; Shea's, Toronto, 10-  
15.  
HOPKINS Sisters: Orph., Se-  
attle; Orph., Portland, May  
2-5.  
HORNLIK Troupe: Orph.,  
Omaha; Orph., Memphis, May  
2-5.  
HOUDINI, Harry: Maryland.  
HOWARD and McCane: Orph.,  
Salt Lake City; Orph., Den-  
ver, May 2-5.  
HOWARD, Charles: Co.: Co-  
lumbus, Grand Rapids; Pal-  
ace, Fort Wayne, May 2-5.  
HOWARD'S Poles: Alhambra,  
N.Y.C.; Bushwick, B'lyns.  
May 10-15.  
HUGHES, Mrs. Gene: Co.:  
Keith's, Clats.  
HURLEY Troupe: Orph., Los  
Angeles; Orph., Salt Lake  
City, May 2-5.  
HURST, Brandon: Co.: Orph.,  
Omaha; Orph., St. Paul, May  
2-5.  
HUNTERS, White, Nine:  
Keith's, Clats., May 10-15.  
HUBBARD, Jack, and James:  
B'lyns; Orph., Des Moines;  
Orph., Omaha, May 2-5.  
HYAMS and McIntyre: Orph.,  
Los Angeles, 25-May 8.  
HYMACK: Orph., Duluth, May  
2-5.  
HYMER, John: Co.: Orph.,  
Jacksonville; Loric, Birming-  
ham, May 2-5.  
IDEAL: Orph., Seattle; Orph.,  
Portland, May 2-5.  
IRWIN, Vic: Co.: Temple,  
Rochester, May 2-5.  
ISMERD: Maryland, Balto.,  
May 2-5; Columbia, Norfolk,  
10-12; Loric, Richmond, 15-  
18.  
JACKSON and May: Bushwick,  
B'lyns, May 2-5; Alhambra,  
N.Y.C., 10-15.  
J. A. S. L. R. Y. S. Four: Hipp.,  
Cleveland, May 2-5.  
JEFFERSON, Joseph: Co.:  
Royal, N.Y.C.; Keith's, Bos-  
ton, May 2-5; Prospect,  
B'lyns, 10-15.  
JEWELL, Manikins: Orph.,  
Jacksonville; Loric, Birming-  
ham, May 2-5; Columbia, Nor-  
folk, 10-12; Loric, Richmond,  
15-18.  
JOMELLI, Mrs.: Orph., Min-  
neapolis; Orph., Duluth, May  
2-5.  
JORDAN Girls: Orph., Minne-  
apolis, May 2-5.  
KAJITAMA: Keith's, Phila.,  
Temple, Detroit, May 2-5;  
Temple, Rochester, 10-15.  
KALICH, Madame Bertha: Co.:  
Bushwick, B'lyns.  
KAUFMAN, Verulo: Orph.,  
Montreal.  
KEANE and Window: Grand,  
Pittsburgh; Temple, Detroit,  
May 2-5; Shea's, Buffalo, 10-  
15.  
KELLOGG, Charles: Orph.,  
Duluth.  
KELLY, Walter: Mai., Chgo.,  
May 2-5.  
KENNEDY, Jack: Co.: Orph.,  
Denver; Orph., Colorado  
Springs, May 2-5.  
KENO and Green: Prospect,  
B'lyns; Keith's, Boston, May  
2-5; Alhambra, N.Y.C., 10-15.  
KIRVILLE Family: Orph.,  
Los Angeles, 25-May 8.  
KIMBERLY and Mohr: Colo-  
nial, N.Y.C.  
KING Brothers: Dominion, Ot-  
tawa.  
KIRK and Forsyth: Keith's,  
Toledo, May 2-5.

KNIGHT, Percival: Co.: Pal-  
ace, Chgo.  
KOLB and Harland: Palace,  
Fort Wayne.  
KRAMER and Morton: Pros-  
pect, B'lyns; Colonial, N.Y.C.,  
May 2-5; Alhambra, N.Y.C.,  
10-15.  
KIMMKA Brothers: Orph., St.  
Paul; Orph., Duluth, May  
2-5.  
KREMOLINA and Darras Brothers:  
Orph., Des Moines; Mai.,  
Chgo., May 2-5.  
KRONOLD, Hans: Keith's,  
Clats., Hipp., Cleveland, May  
2-5; Grand, Syracuse, 10-15.  
KUMA, Tom: Orph., Des  
Moines.  
KURTIS Boosters: Orph.,  
B'lyns.  
LA FRANCE and Bruce: Hipp.,  
Cleveland; Keith's, Indian-  
apolis, May 2-5; Keith's,  
Louisville, 10-15.  
LAI Mon Kim: Grand, Pitts-  
burgh; Grand, Syracuse, May  
2-5; Hipp., Cleveland, 10-15.  
LANBERT: Orph., Salt Lake  
City, May 2-5.  
LA MONT, Bert, Cowboys:  
Orph., Memphis; Orph., New  
Orleans, May 2-5.  
LANE and O'Donnell: Temple,  
Detroit; Temple, Rochester,  
May 2-5.  
LANGDONS, The: Palace, Fort  
Wayne.  
LA RUE, Grace: Keith's,  
Phila., May 10-15.  
LAURE, Max: Orph., Salt  
Lake City; Orph., Denver,  
May 2-5.  
LA VARE, Dancing: Shea's,  
Toronto, May 2-5.  
"LAWN PARTY": Colonial, Erie,  
Pa., May 10-15.  
LAWRENCE and Hurfills:  
Keith's, Columbus, May 2-5;  
Keith's, Toledo, 10-15.  
LEACH-WALKER, Tris: Hipp.,  
Cleveland; Keith's, Toledo,  
May 2-5; Keith's, Columbus,  
10-15.  
LEE and Cranston: Orph., Oak-  
land; Orph., Sacramento, May  
2-5; Victory, Stockton, 5, 6;  
New Fresno, 8.  
LEE, Sol: Victoria, N.Y.C.  
LE GROUPE, Prospect, B'lyns:  
Shea's, Buffalo, May 2-5;  
Shea's, Toronto, 10-15.  
LE HORN and Dupreux: Co-  
lumbus, St. Louis; Orph.,  
Memphis, May 2-5.  
LEIGHTONS, Three: Orph.,  
New Orleans; Colonial, Nor-  
folk, May 10-12; Loric, Rich-  
mond, 15-18.  
LEONARD and Russell: Palace,  
Fort Wayne; Columbia, Grand  
Rapids, May 2-5.  
LE ROY, Lytton: Co.: Colum-  
bia, N.Y.C.; Alhambra, N.  
Y.C., May 2-5.  
LEWIS, Bert: Co.: Orph., Se-  
attle; Orph., Portland, May  
2-5.  
LES SALVAGGIO: Orph., Mem-  
phis; Orph., New Orleans,  
May 2-5.  
LEWIS, Harry B.: Bijou, Sa-  
vannah, May 10-15.  
LEWIS, Tom: Co.: Orph., Port-  
land; Orph., Oakland, May  
2-5.  
L. G. H. T. M. E. and Jordan:  
Keith's, Boston; Alhambra,  
N.Y.C., May 2-5.  
LIND: Loric, Richmond, 25-  
May 1.  
LINDRAY, Fred: Shea's, Buf-  
falo, May 2-5; Shea's, To-  
ronto, 10-15.  
LINTON and Lawrence: Orph.,  
Memphis, May 2-5.  
LLOYD, Alice: Columbia,  
Grand Rapids, May 2-5; Tem-  
ple, Detroit, 10-15.  
LLOYD, Rosie: Maryland,  
Balto.  
LO, Marie: Orph., Salt Lake  
City; Orph., Denver, May 2-5.  
LOCKETT and Waldron: Pros-  
pect, B'lyns, May 2-5.  
LOHME and Stealing: Orph.,  
Memphis; Orph., New Or-  
leans, May 2-5.

LONDON, Louis: Orph., St.  
Paul, May 2-5.  
LONG, Gertrude: Orph., Port-  
land; Orph., Oakland, May  
2-5.  
LOHRAINE and Burke: Bush-  
wick, B'lyns.  
LOHRAINE and Dudley: Bijou,  
Savannah, 25-May 1; Colonial,  
Norfolk, 2-5; Loric, Rich-  
mond, 15-18.  
LOUGHLIN, Doug: Orph.,  
Kansas City; Columbia, Grand  
Rapids, May 2-5; Keith's,  
Toledo, 10-15.  
LOWME, Braden: Orph.,  
Los Angeles.  
LOYAL Animals: Orph., St.  
Paul, May 2-5.  
LOUILL and Lucas: Yosemite,  
San Jose, 20, May 1.  
LUNETTE Sisters: Keith's,  
Phila.  
LYDELL, Goodrich and Lydell:  
Keith's, Columbus, May 10-  
15.  
LYONS and Yocco: Keith's,  
Toledo; Keith's, Columbus,  
May 2-5; Hipp., Cleveland,  
10-15.  
MA BELLE and Ballet: Orph.,  
Denver; Orph., Colorado  
Springs, May 2-5.  
MACGURDY, James: Co.: Fed-  
eral, Balto., 25, 30.  
MAC, C. and Walker: Temple,  
Detroit; Temple, Rochester,  
May 2-5.  
MAIDEN and Fitzpatrick:  
Keith's, Indianapolis; Keith's,  
Louisville, May 2-5; Keith's,  
Cint., 10-15.  
MANCHURIANS, The: Yoco-  
mita, San Jose, 20, May 1;  
Orph., Oakland, 2-5.  
MANG and Snyder: Shea's, To-  
ronto; Grand, Syracuse, May  
2-5.  
MANN, Sam: Co.: Keith's,  
Phila., May 10-15.  
MARIE, Dainty: Victoria, N.  
Y.C.; Keith's, Indianapolis,  
May 10-15.  
MARLO and Duffy: Shea's,  
Buffalo; Shea's, Toronto, May  
2-5; London, 10-15.  
MARK Brothers: Co.: Grand,  
Pittsburgh; Shea's, Toronto,  
May 2-5; Shea's, Buffalo, 10-  
15.  
MARON and Keeler: Orph.,  
Pitts., 25-May 8.  
MARON, Harry L.: Mai.,  
Chgo.  
MARON, Willard and Jordan:  
Orph., Winnipeg.  
MATTHEWS and Shayne: Co.:  
Prospect, B'lyns.  
MAXINE Brothers and Bobby:  
Keith's, Boston, May 2-5.  
MAYO and Tully: Keith's, Co-  
lumbus, May 2-5.  
McCLOUD and Carr: Hudson,  
Union Hill, N. J.; Alhambra,  
N.Y.C., May 2-5.  
McCONELL and Simpson:  
Keith's, Columbus; Temple,  
Detroit, May 2-5; Temple,  
Rochester, 10-15.  
McCORMICK and Wallace:  
Orph., Jacksonville; Colonial,  
Norfolk, May 10-12; Loric,  
Richmond, 15-18.  
McDERMOTT, Billy: Keith's,  
Cint., May 2-5.  
McDEVITT, Kelly and Lucy:  
Keith's, Toledo; Columbia,  
Grand Rapids, May 2-5.  
McDONOUGH, Ethel: Domin-  
ion, Ottawa.  
McFARLAND, Marie, and Sis-  
ter: Orph., Kansas City, May  
2-5.  
McFAYDEN, Alexander: Orph.,  
Des Moines, May 2-5.  
McGHEE, Mr. and Mrs.:  
Keith's, Toledo.  
McKAY and Ardale: Palace,  
Chgo., May 2-5.  
McLellan and Carson: Pal-  
ace, Fort Wayne.  
McMAHON and Chappelle:  
Victoria, N.Y.C.  
McWATER and Tyson: Palace,  
Chgo.  
MEERMAN'S Dots: Keith's, To-  
ledo; Keith's, Columbus, May  
2-5.

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MELVILLE and Higgins: Orph. Kansas City, May 2-8.  
 MERCEDES: Maj., Chgo.; Palace, Chgo., May 2-8.  
 MERYL and Delmar: Keith's, Phila., May 10-15.  
 MEYAKO Trio: Colonial, Erie, Pa.  
 MIGNON: Bushwick, B'klyn; Victoria, N.Y.C., May 2-8.  
 MILLER and Lyle: Alhambra, N.Y.C.; Victoria, N.Y.C., May 2-8.  
 MILLER and Mack: Palace, Chgo., May 2-8.  
 MONARCH Comedy Four: Foraythe, Atlanta; Lyric, Birmingham, May 2-8.  
 MONTGOMERY and Moore: Orph., New Orleans; Foraythe, Atlanta, May 10-15.  
 MONTGOMERY, Marabelli: Palace, Chgo.  
 MOORE and Young: Orph., Montreal.  
 MORAN and Wiser: Victoria, N.Y.C.; Orph., B'klyn, May 2-8; Keith's, Boston, 10-15.  
 MORRIS, Hilda: Shea's, Toronto.  
 MORRIS, William: Orph., Lincoln.  
 MORRISSEY and Hackett: Orph., B'klyn; Keith's, Boston, May 10-15.  
 MORTON and Moore: Orph., Oakland; Orph., Sacramento, May 2-8; Victory, Stockton, 5-8; New Fresno, 7-8.  
 MORTON, Clara: Shea's, Buffalo; Shea's, Toronto, May 2-8.  
 MOWBON Brothers: Temple, Detroit, May 2-8; Shea's, Buffalo, 10-15.  
 MULLANS, Frank: Keith's, Columbia; Maryland, Balto., May 10-15.  
 MURRAY, Elizabeth: Orph., Winnipeg.  
 NAP, Little: Orph., Seattle.  
 NARDINI, Lyric, Hamilton, May 2-8; Shea's, Buffalo, 10-15.  
 NASH, Julia, Co.: Temple, Rochester.  
 NAKARRO, Nat. Troupe: Temple, Rochester.  
 NARIMOYA, Mpa., Co.: Keith's, Wash., May 2-8; Grand, Pittsburgh, 10-15.  
 NELSON and Nelson: Foraythe, Atlanta; Colonial, Norfolk, May 10-15; Lyric, Richmond, 10-15.  
 NERBIT, Evelyn, Co.: Keith's, Cinti.; Keith's, Louisville, May 2-8; Hipp., Cleveland, 10-15.  
 NEWHOFF and Phelps: Orph., Minneapolis, May 2-8.  
 NEWHOUSE and Snyder: Keith's, Wash., May 2-8; Orph., B'klyn, 10-15.  
 NICHOLS, Nellie: Palace, N.Y.C.; Maryland, Balto., May 2-8; Keith's, Wash., 10-15.  
 NICK'S Skating Girls: Temple, Detroit, May 2-8; Temple, Rochester, 10-15.  
 NONETTE: Keith's, Phila.; Keith's, Boston, May 2-8; Maryland, Balto., 10-15.  
 NOCHORN and Holdsworth: Orph., Seattle; Orph., Portland, May 2-8.  
 NORDSTROM, Francis, Co.: Orph., Seattle, May 2-8.  
 NORDSTROM, Marie: Orph., St. Paul; Orph., Winnipeg, May 2-8.  
 NORTH, Frank, Co.: Keith's, Indianapolis; Keith's, Louisville, May 2-8; Columbia, Grand Rapids, 10-15.  
 NORTON and Lee: Victoria, N.Y.C.; Orph., B'klyn, May 2-8; Grand, Pittsburgh, 10-15.  
 NORTON and Nicholson: Prospect, B'klyn, May 2-8.  
 NUGENT, J. C., Co.: Royal, N.Y.C., May 2-8.  
 OAKLAND, Will, Co.: Temple, Detroit, May 2-8; Shea's, Buffalo, 10-15.  
 O'BRIEN, Havel and Co.: Victoria, N.Y.C.  
 O'HARA, Fiske: Palace, N.Y.C.  
 OKURA Jans: Royal, N.Y.C.  
 ORR and De Costa: Orph., Seattle, May 2-8.  
 OXFORD Trio: Colonial, Erie; Keith's, Cinti., May 2-8.  
 PAGE, Hack and Mack: Keith's, Indianapolis; Keith's, Louisville, May 2-8; Hipp., Cleveland, 10-15.  
 PANTER Duo: Orph., Minneapolis; Orph., Duluth, May 2-8.  
 PARLO and Frabito: Orph., Los Angeles, 25-May 8.  
 PATTERSON, Bounding: Lyric, Birmingham; Bijou, Savannah, May 2-8; Victoria, Charleston, 6-8; Orph., Jacksonville, 10-15.  
 PATTERSON, Burdella: Orph., St. Paul; Orph., Minneapolis, May 2-8.  
 "PEKIN Mysteries": Grand, Pittsburgh, May 10-15.  
 PIPPA and Panto: Bushwick, B'klyn.  
 POLLOCK, Milton, Co.: Lyric, Richmond.  
 PRELLER, Dogs: Orph., Denver; Orph., Colorado Springs, May 2-8.  
 PRIMROSE Four: Royal, N.Y.C.  
 PRUITT, William, Co.: Foraythe, Atlanta, May 2-8.  
 PRUITT, Bill: Victoria, Charleston, 20-May 1; Orph., Jacksonville, 10-15.  
 PUCK, Harry and Eva: Keith's, Wash.; Keith's, Phila., May 2-8; Maryland, Balto., 10-15.  
 "RAHM'S Spectre": Bushwick, B'klyn; Alhambra, N.Y.C., May 2-8.  
 RAYMOND and Caverly: Palace, Chgo.; Maj., Milwaukee, May 2-8; Columbia, Grand Rapids, 10-15.  
 RAYMOND, Dogs: Orph., New Orleans.

REIDHEADS, The: Temple, Rochester; Prospect, B'klyn, May 2-8; Keith's, Boston, 10-15.  
 "RED Fox Trot, The": Prospect, B'klyn.  
 REYNOLDS and Donegan: Keith's, Cinti.; Keith's, Phila., May 10-15.  
 RIDLEY and Fleming: Orph., Los Angeles.  
 RIGGS and Witchie: Hipp., Cleveland; Keith's, Cinti., May 2-8.  
 RIGOLETTO Brothers: Orph., Kansas City; Orph., Omaha, May 2-8.  
 RING, Blanche: Orph., Denver, May 2-8.  
 ROBERTA and Verera: Grand, Pittsburgh, May 2-8.  
 ROBINSON, Grand, Syracuse; Keith's, Boston, May 2-8.  
 ROCHSTER, Claire: Keith's, Wash.  
 ROCHES Monks: Colonial, Norfolk, 20-May 1; Victoria, Charleston, 2-8; Bijou, Savannah, 6-8; Orph., Jacksonville, 10-15.  
 ROGERS, Will: Victoria, N.Y.C.; Bushwick, B'klyn, May 2-8; Keith's, Phila., 10-15.  
 ROMANOS, Four: Orph., Seattle, May 2-8.  
 ROMANS, Seven: Grand, Pittsburgh, May 2-8.  
 ROONEY and Bent: Keith's, Boston.  
 ROSENBERG, George M.: Orph., Oakland; Orph., Sacramento, May 2-8; Victory, Stockton, 5-8; New Fresno, 7-8.  
 ROMINE, Carl, Co.: Dominion, Ottawa.  
 ROSS, Eddie: Lyric, Birmingham, May 10-15.  
 ROVER, Al. and Sister: Orph., Oakland.  
 ROYCE, Ruth: Palace, N.Y.C.; Keith's, Phila., May 2-8; Lyric, Birmingham, 10-15.  
 RUDOLPH, Henry J.: Royal, N.Y.C.; Keith's, Boston, May 2-8; Keith's, Phila., 10-15.  
 RUGGER, Sam: Orph., Omaha; Orph., Minneapolis, May 2-8.  
 RYAN and Lee: Columbia, St. Louis; Palace, Chgo., May 2-8.  
 SALES, Chick: Maryland, Balto.; Alhambra, N.Y.C., May 2-8; Keith's, Boston, 10-15.  
 SAM Long Tack Co.: Keith's, Columbia; Hipp., Cleveland, May 2-8; Keith's, Indianapolis, 10-15.  
 SAMOYA, Keith's, Boston; Prospect, B'klyn, May 2-8.  
 SAMUEL, Ray: Orph., Denver; Orph., Colorado Springs, May 2-8; Temple, Rochester, 10-15.  
 SANTLEY and Norton: Grand, Pittsburgh, May 2-8; Colonial, Erie, Pa., 10-15.  
 SARI Sisters: Colonial, Erie, May 2-8.  
 SATUDAS, Five: Palace, N.Y.C.  
 SAWYER, Joan, Co.: Orph., Minneapolis; Orph., St. Paul, May 2-8.  
 SCHAEFER, Sylvester: Orph., Erie, 22-May 2.  
 SCHEFF, Fritale: Maj., Milwaukee, May 2-8; Columbia, Grand Rapids, 10-15.  
 SCHINDLER, George: Orph., Duluth.  
 SCHMETTENS, The: Alhambra, N.Y.C.  
 SCHOLDER, Helen: Victory, Stockton, 28, 29; Yosemite, San Jose, 30, May 1; Orph., Oakland, 2-8.  
 "SCHOOL Playground": Royal, N.Y.C.; Orph., B'klyn, May 2-8.  
 SCHWABE Brothers: Alhambra, N.Y.C.; Orph., B'klyn, May 2-8; Victoria, N.Y.C., 10-15.  
 SCHWABE Co.: Prospect, B'klyn.  
 SCOTCH Players: Keith's, Columbia; Grand, Pittsburgh, May 2-8.  
 SEERACKS, The: Prospect, B'klyn.  
 SEELEY, Blossom: Temple, Detroit, May 2-8.  
 SEMON, Charles F.: Columbia, Grand Rapids; Keith's, Toledo, May 2-8.  
 SEN, Mel Lady: Shea's, Buffalo; Shea's, Toronto, May 2-8.  
 SENTANINI, Mme. Jane: Columbia, St. Louis.  
 SHANNON and Annie: Orph., Seattle; Orph., Portland, May 2-8.  
 SHARROCKS, The: Orph., Salt Lake City, May 2-8.  
 SHAW, Mary: Palace, N.Y.C.  
 SHIRL, Rives and Harrison: Orph., Duluth; Orph., Winnipeg, May 2-8.  
 SHONE, Hermine, Co.: Bushwick, B'klyn; Grand, Syracuse, May 2-8; Hipp., Cleveland, 10-15.  
 SKATES, Bijou: Columbia, Grand Rapids, May 2-8.  
 SMITH and Kaufman: Lyric, Birmingham.  
 "SOCIETY Rude, The": Alhambra, N.Y.C.  
 SONG Birds, Six Little: London.  
 SORRETTI and Antoinette: Temple, Detroit, May 2-8.  
 SPICAR Band: Colonial, Norfolk, May 2-8; Lyric, Richmond, 6-8.  
 STATUES, Five: Keith's, Wash.; Keith's, Phila., May 2-8.  
 STEBBINS, St. Mary: Lyric, Richmond, 20-May 1.  
 STELLE, Tracey and Stone Co.: Orph., Frisco; Orph., Sacramento, May 2-8; Victory, Stockton, 5-8; New Fresno, 7-8.  
 STEVENS, Edwin, Co.: Columbia, St. Louis; Maj., Chgo., May 2-8.

STEVENS, Hal: Keith's, Toledo, May 2-8.  
 STEWART and Donaghy: Dominion, Ottawa; Hipp., Cleveland, May 2-8.  
 STONE, Louis: Temple, Rochester.  
 SULLY'S, Five: Victoria, Charleston, 20-May 1; Foraythe, Atlanta, 2-8; Orph., Jacksonville, 10-15.  
 SWOR and Mack: Alhambra, N.Y.C.; Orph., B'klyn, May 2-8; Grand, Pittsburgh, 10-15.  
 TALIAFERRO, Edith, Co.: Hipp., Cleveland, May 2-8; Orph., B'klyn, 10-15.  
 TANGU Shoes: Orph., B'klyn, Louisville; Grand, Pittsburgh, May 2-8; Alhambra, N.Y.C., 10-15.  
 TERADA Brothers: Orph., Omaha.  
 TERRY, Frank: Keith's, Louisville.  
 THOMPSON, Jas. Co.: Orph., Portland, May 2-8.  
 THORNTON, James and Bonnie: Keith's, Phila.  
 THREE Du Four Boys: Bijou, Savannah, May 2-8; Victoria, Charleston, 6-8.  
 THURBER and Madison: Orph., Winnipeg.  
 TIGHE and Babette: Keith's, Wash., May 2-8.  
 TONCA Sisters, Four: Temple, Detroit; Temple, Rochester, May 2-8.  
 TOYE, Dorothy: Orph., New Orleans; Foraythe, Atlanta, May 10-15.  
 TREVITT'S Military Dogs: Orph., St. Paul; Orph., Des Moines, May 2-8.  
 TRUDA, Harry: Palace, Fort Wayne; Keith's, Columbia, May 10-15.  
 TUSCANO Brothers: Columbia, Grand Rapids; Keith's, Toledo, May 2-8.  
 VAIL, Olive: Victoria, Charleston, May 2-8; Bijou, Savannah, 6-8; Orph., Jacksonville, 10-15.  
 VAGRANTS, Three: Temple, Detroit, May 2-8.  
 VALERO, Rose, Hestette: Columbia, Grand Rapids; Palace, Fort Wayne, May 2-8; Grand, Pittsburgh, 10-15.  
 VAN and Schenck: Foraythe, Atlanta, May 2-8; Lyric, Birmingham, 10-15.  
 VAN, Billy H., Co.: Keith's, Wash.  
 VERNON, Hope: Temple, Detroit; Temple, Rochester, May 2-8.  
 VETERANS, The: Palace, Fort Wayne, May 10-15.  
 VIOLINAKY: Shea's, Buffalo, 10-15.  
 "VIOLET BLOSSOM, The": Keith's, Phila., May 2-8.  
 WAKEFIELD, W. H.: Maryland, Balto.; Colonial, Norfolk, May 2-8; Lyric, Richmond, 6-8.  
 "WALL Between, The": Orph., Des Moines; Orph., Minneapolis, May 2-8.  
 WARD Brothers: Palace, N.Y.C.; Orph., B'klyn, May 2-8.  
 WARNER, Genevieve, Co.: Foraythe, Atlanta, May 2-8; Orph., Jacksonville, 10-15.  
 WATER Lilies, Six: Keith's, Boston; Keith's, Phila., May 10-15.  
 WATKINS, Harry: Orph., Omaha, May 2-8.  
 WEBB and Burns: Maj., Milwaukee.  
 WEBER, Charles: Orph., Salt Lake City, May 2-8.  
 WEBER, Dolan and Fraser: Orph., Jacksonville, May 2-8.  
 WELCH, Ben: Keith's, Wash., May 2-8; Bushwick, B'klyn, 10-15.  
 WERNER-Amoros Troupe: Keith's, Louisville.  
 WESTON and Kerr: Colonial, N.Y.C.  
 WESTON and Leon: Bushwick, B'klyn, May 10-15.  
 WESTON, Willie: Palace, Chgo.; Palace, Fort Wayne, May 2-8.  
 WHITE, Carolina: Grand, Pittsburgh; Shea's, Buffalo, May 2-8; Shea's, Toronto, 10-15.  
 WHITE, Clayton, Co.: Orph., Winnipeg.  
 WHITE and Jason: Bushwick, B'klyn; Royal, N.Y.C., May 2-8; Prospect, B'klyn, 10-15.  
 WHITE and King: Colonial, N.Y.C.  
 WHITEFIELD and Ireland: Keith's, Cinti.; Temple, Rochester, May 10-15.  
 WHITTING and Hurt: Orph., Kansas City; Orph., Omaha, May 2-8.  
 WILDE, Mr. and Mrs. G.: Orph., Portland; Orph., Frisco, May 2-8.  
 WILLARD, Williamsport: Orph., Alhambra, May 2-8; Orph., Boston, 6-8; Keith's, Wash., 10-15.  
 WILLIAMS and Segal: Columbia, Grand Rapids, May 2-8.  
 WILLS and Hansen: Grand, Pittsburgh; Keith's, Phila., May 2-8.  
 WILLS, Nat M.: Orph., Minneapolis; Orph., Duluth, May 2-8.  
 WILSON, Jack, Co.: Orph., Minneapolis, May 2-8.  
 WILTON Brothers and Dunham: Lyric, Richmond, 20-May 1.  
 "WOMAN Proposes": Orph., Memphis; Orph., New Orleans, May 2-8.  
 WOOD and Wyde: Orph., Denver; Orph., Colorado Springs, May 2-8.  
 WORD, Britt: Keith's, Indianapolis; Columbia, Grand Rapids, May 2-8; Keith's, Toledo, 10-15.  
 YONKA, Mme.: Orph., Oakland; Orph., Los Angeles, May 2-8.

# Gilda Varesi

In VAUDEVILLE LEAD with WAR BRIDES

## HARRISON BROCKBANK

as NAPOLEON, in  
 "The Drummer of the 76th"  
 M. S. BENTHAM, Representative

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Returned to Vaudeville  
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The International Star of Song

CHAR. GILLEN, Pianist Direction ALF. T. WILTON

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 BOOKED SOLID Direction EDWARD S. KELLER

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Promoting their Southern Drawing-Room Specialty  
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# MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

## COMMENT AND SUGGESTION

### DETAIL RUN RIOT

We are as stringent as the next man in our criticism of pictures that show out and out carelessness on the part of the director in his attention to detail. But we are honestly of the opinion that many critics, and near critics, in and out of the profession, are making themselves ridiculous by their continual prating on this point. These writers on picture subjects start out on solid ground but overreach themselves in their eagerness to pick flaws in the work of directors.

Take one recent instance. A picture was shown in New York within the last two weeks with the action laid in a foreign country. The attention to details in the settings and costuming must have been satisfactory, for we heard no criticism on that score. But, lo and behold, one critic oils his typewriter up to tell us his sorrow at the fact that the characters appeared to be speaking English when seen in close-ups. What a crime! If they couldn't speak the correct foreign language, continued the wielder of the hammer, they should have muttered gibberish, anything but English. Were the same critic consistent, he would complain of Shakespeare's lack of detail in "The Merchant of Venice" because the characters speak English, while the action is laid in Venice.

Audiences are likewise prone to this peculiar attitude in viewing motion pic-

tures. They will forgive breaches of every law of life in the drama and the novel, but when looking at pictures they immediately become hypercritical to the point of disagreeing with the manner in which a character laces his shoes. This may be a reason why directors should not nod, but it is no justification for the man who would blame the producer for not bending backwards in his attention to detail.

### PASSING AWAY

Though the daily newspapers are not quite correct in their conclusions that the latest feature combine is a move intended mainly for the elimination of the middleman, it is a fact that the recent development of the programme has done much to aid the passing of the independent exchange man. Practically all of the old-timers, who reached their heyday with the coming of the feature film, when State rights were the practise, will now be found submerged identities in programmes that work by methodical rules planning their releases for months in advance, even long prior to production of the different pictures. The picturesque independent, owner of his own exchanges, and buying his pictures where he saw fit, scarcely knowing a month in advance what pictures would be found on his shelves, has little place in the present scheme of things.

The change, while having its drawbacks in the lessening of opportunities for independent energy, has brought its benefits to the motion picture. Manufacturers assured of their outlet, and an average basis of figuring the return on productions, are better able to bend their energies to the production of good pictures. The opportunities for advance advertising, for constructive advertising along steady, little changing lines, has also meant much. But even with these benefits, it is not likely that the independent all over the country, with capital seeking investment, and ambitions leaning to pictures, will be kept out of the ring. He'll be heard from, and most likely in the next shifting of the lines of the business.

It would seem that the sub-title, using the term to include both the leader and cut-in, is receiving more and more attention daily. Especially in the comedy field, is it true that the worth of careful sub-titling, in aiding the action to "get over" is being recognized. In screen dramas there is more room for improvement in the writing of the sub-titles. Many producing companies seem to regard the sub-title as a bothersome evil, and let it go at that. Few are the companies that show a realization of the value the wording and style of the sub-title may have in creating atmosphere, in marking step with the tempo of the offering.

## BACK TO FIRST PRINCIPLES

THE newest ideas may usually be found upon investigation to be among the oldest. Even the most youthful of industries—the motion picture—is no exception to this rule. Recently a group of pioneer exchangers formed a new programme, and the organization was hailed as the embodiment of a new idea. It is new—to motion pictures, but in reality it is only a trip back to first principles. The corporation is Metro, the "new idea" is found in the attempt to bring producer, exhibitor, and exchanger into close harmony by giving each a voice in every move made by the organization. Sounds new? Yes, but tell it to an old-timer and he'll reply, "Why, that's only going back twenty years or so to the time when the principal theater owners all over the United States used to make their yearly pilgrimage to New York and personally book their attractions for the coming season. That's the day when the theater manager was really a manager, before the day when his plays were all chosen for him in New York, without giving him a word in the matter."

What is this plan as adapted to motion pictures? We'll let RICHARD A. ROWLAND, president and general manager of the concern explain the idea, which he calls "the mutual co-operative plan." As is the case with sixteen of the eighteen exchangers represented in his organization, "Dick" ROWLAND is a pioneer film man. May 26 will be the anniversary of his eighteenth year at the helm of CLARK and ROWLAND, of Pittsburgh and elsewhere.

"The mutual co-operative plan," he says, "makes the problem of choosing material a collective labor. That is, every exchanger and every producer interested in the concern is called into concert before a definite move is made that entails obligating Metro or any of its producing allies to participate in the production of any picture.

"For instance, the Popular Plays and Players held an option on CLYDE FRICK's "Barbara Frietche" and were desirous of producing it. That it was a worthy subject—a big subject and admirably suited to transference to the screen, was an acknowledged fact. But the mutual co-operative plan began working. Exchangers at Philadelphia, Washington, Baltimore, Dallas, Chattanooga, Portland, San Francisco, Boston, Detroit, Minneapolis and Kansas City were advised by wire that the play was procurable at a certain figure and that a scenario was being forwarded. The probable cast was submitted by the directors of the Popular Plays and Players and this was sent with the scenario. Result, twenty-four hours later, eastern exchangers and producers wired their approval and then, when the mails and wires could convey it, word was received from each and every individual member of the board. Thus, in this in-

direct manner the exhibitor, doing business in Holsopple, Nevada, three thousand miles from the actual engaging headquarters, through the interest and actual participation of his exchanger, was represented in the selection of his future programme.

"It is much the same as if each one night stand manager in the United States came to New York, personally witnessed all the legitimate productions and selected his future plays after actually witnessing them and being told just what actor or actress would play the leading roles in the pictures shown in his theater a year hence.

"The mutual-co-operative element in the construction of Metro does not stop at the selection of players and plays. The exchange offices are fortified with plots, scenarios, stories of the various plays and novels controlled by Metro, and these are read by the heads of the exchange, who, in turn, advise as to the elimination of scenes and situations unsuited to their territory. For instance, the Salt Lake exchange recently objected to a Mormon scene which was eliminated without, in the least, injuring the production.

"Rental prices are set and proportioned to the various exhibitors in keeping with the size and importance of their theaters and the fact that each individual exchanger is directly interested in the financial obligations of every Metro investment, is almost 'insurance' to the

(Continued on page 28)



BEATRIZ MICHELENA,  
In California M. P. Corp., "Lily of Poverty  
Flat."



GERTRUDE MCCOY,  
In Edison's "The Greater Love," Forth-  
coming Feature.





EDNA MAYO.

Essanay Star, Who Will Be Seen in "Graustark," the V-L-S-E Inc., Release.

### LASKY GETS BLACKWELL

Screen Favorite Will First Be Presented in MacGrath's "The Puppet Crown"

Carlyle Blackwell has been engaged by the Jesse L. Lasky Feature Play Company for a long term, and will immediately begin work at the studios in Hollywood, Cal., on the film version of Harold MacGrath's story, "The Puppet Crown," in which he will appear with Ina Claire.

The engagement of Mr. Blackwell as a permanent member of the Lasky Stock company, corresponds to the engagement of Blanche Sweet as a feminine star. With Miss Sweet and Carlyle Blackwell both working continually in Lasky productions, this company feels that it has answered the demands of the photoplay "fans," as well as it has acceded to the demands of the general public by engaging such artists as Ina Claire, Charlotte Walker, Fannie Ward, Victor Moore, and other celebrities.

Carlyle Blackwell made his first appearance on the screen with Kalem, and appeared under that management for three years, obtaining during this period a large personal following. After Mr. Blackwell left that organization he played a special engagement with the Famous Players in Edward Peple's "Spitfire." He then went to California and organized his own company, in which he has appeared for the past few months. Among the five-reel subjects in which he appeared for his own company, were "The Key to Yesterday," "The Man Who Could Not Lose," "The Last Chapter," and "The High Hand."

### SHOW "WHO PAYS?"

Charles Pathe Host to Gathering of Prominent Educators and Clergymen in New York

Pathe gave a private showing of two of the "Who Pays?" series at the Broadway Theater, Broadway and Forty-first Street, New York, on Thursday morning, April 22. Invitations had been sent to a large number of clergymen, college professors, and well-known educators resident in New York. Despite the early hour of the showing, which had been set for 9 o'clock, there were present in the neighborhood of five hundred people, among them being a number of persons prominent in New York affairs. The two pictures shown were "The Pursuit of Pleasure" and "Unto Himself Alone." Ruth Roland and Henry King are featured in these pictures, which are made by Babel.

Between twenty and thirty well-known persons were asked after the performance for an expression of opinion regarding the pictures. The general sentiment expressed was that they were splendidly produced and had a strong influence for good. Among those present were Dr. Edward E. Slosson, professor of chemistry in Columbia University and literary editor of the *Independent*; Reverend O. C. Mees, Reverend Fred Hovey Allen, Professor A. G. Panofsky, of the College of the City of New York; the Reverend Professor H. Venturini, Professor E. E. Noyes, of Pratt Institute; Mrs. Edward Wadsworth Moody, Miss Alice Hill Chittenden, president of the New York State Association, opposed to woman's suffrage; Dr. John H. Walsh, Associate Superintendent of Schools, New York city; the Reverend Christian Reissner, Honorable Everett P. Wheeler, and Miss Ethel Peyser, member of the Executive Committee of the Women's Political Union.

Manager Langfeld, of the Broadway Theater, had the lobby handsomely decorated with cut flowers, and had provided splendid music. The full house staff were present to insure the very best handling of the audience.

## JOHN BUNNY DEAD

John Bunny, most famous of screen comedians, passed away at his home in Brooklyn at 1.45 p.m. on Monday. The genial Bunny, who numbered his followers wherever there was a picture theater, had been ill for three weeks, but, barring a few critical days, almost up to the day preceding his end, hope was held out for the recovery of the character who has made millions smile. Bright's disease was given as the cause of death.

The news of John Bunny's death spread quickly, and the sorrow expressed universally was a sincere tribute to the character whose loss will be deeply felt. At the Vitagraph studios especially, among the officials and players who had been his associates for years, the news came as a great blow. The Screen Club, which Bunny helped to establish, and where his popularity was attested by election to office on different occasions, also had a shadow cast over it.

John Bunny's entire screen career was spent in the ranks of the Vitagraph Com-

pany, which he joined five years ago. His last stage appearance was in "A Midsummer Night's Dream," at the Astor Theater, when he played Bottom, one of his best remembered characterizations. Prior to that, Bunny had a long and successful stage appearance, which included appearances with some of the most famous stars on the American stage. Bunny was the first of his family to take to the stage, the comedian coming from a family of sailors, whose name appeared frequently on the roster of the British navy.

Bunny was among the first of the recognized players to see the possibilities of motion picture work, and his success on the screen was almost instantaneous. Bunny's world-wide fame has never been equaled by a screen or stage star, his appeal to all nationalities being one of the most remarkable features of his surprising career.

Sept. 21, 1862, was the date of John Bunny's birth. He is survived by a widow and a son, George Bunny, who is connected with the Vitagraph Company.

## INCE SERIOUSLY INJURED

Doctors Fear for Life of Thomas Ince, N. Y. M. P. Producer and Official, Injured When Automobile Skids and Overturns

(Special Wire to THE MIRROR)

LOS ANGELES.—Thomas H. Ince, Vice-President and General Manager of the New York Motion Picture Corporation, is seriously injured here as the result of an auto accident Friday night. At this moment the doctors are unable to give a verdict, the latest bulletin saying that the prominent producer is a "very sick man."

Director Ince was riding home alone in his auto on Friday evening from the Inceville Canyon studio when his machine struck a wet spot and turned over twice. Ince, with presence of mind, slid under the steering wheel, avoiding instant death, but being pinned under the machine when it finally settled. His collar bone is broken, and it is possible that he has received internal injuries.

The doctors state that the film man was near a nervous breakdown anyway as a result of the long hours and constant hard work while producing "The Sign of the Cross." Now the nervous breakdown, coming with the injuries, has seriously complicated the case.

Wallace Reid, the Romance-Majestic leading man, is out on bail while the authorities are investigating an auto crash which killed a man and injured two others. Reid, riding home one night last week, crashed into another machine containing the trio, upsetting it. The photoplayer asserts that the accident was unavoidable, as the other machine shot in front of him.

W. E. WING.

### BOOK "ETERNAL CITY"

Exchanges Announced to Book Famous Players Spectacle to Motion Picture Theaters

Fourteen exchanges have been announced by the Select Film Booking Agency to handle the bookings on the Famous Players drama, "The Eternal City," now playing to dollar prices in New York, Chicago, Boston, and Denver, and recently completing long runs in Philadelphia, Baltimore, and Detroit. In addition to these exchanges handling the ordinary bookings, the Select Agency will continue to make arrangements from the New York offices for long engagements in large cities, and will itself take care of the territories in which no representative has been appointed.

"The Eternal City" has just completed engagements of one week's duration in Hartford, Trenton, Birmingham, Memphis, and Nashville, which indicates the drawing power of the feature in middle sized cities. The line of advertising prepared for "The Eternal City" includes two styles of twenty-four sheets, one eight sheet, three styles of three sheets, and a one sheet. Herald, advance slides, cut-outs, booklets, lobby display, souvenir books, press matter, stage sets, and musical score are among the other facilities that have been prepared.

The exchanges appointed follow:

Famous Players Film Company of New England, 21 Beach Street, Boston, for Massachusetts, Maine, New Hampshire, Rhode Island, Connecticut, and Vermont.

William L. Sherry Feature Film Company, 126 West Forty-sixth Street, New York city, for New York city and State.

Famous Players Exchange, 71 West Twenty-third Street, New York city, for Northern New Jersey.

Famous Players Exchange, 1321 Vine Street, Philadelphia, for Southern New Jersey and Eastern Pennsylvania.

Famous Players Exchange, Second National Bank Building, Washington, D. C., for Delaware, Maryland, District of Columbia, and Virginia.

Famous Players Film Service, Inc., Pennsylvania Avenue and Tremont Street, Pittsburgh, for Western Pennsylvania, West Virginia, Ohio, and Kentucky.

Famous Players Film Service, Inc., 37 South Wabash Avenue, Chicago, for Indiana and Illinois.

Casino Feature Film Company, Dime Bank Building, Detroit, Mich., for the State of Michigan.

Kansas City Feature Film Company, Garret Theater Building, Kansas City, for Missouri, Kansas, Nebraska, and Iowa.

Notable Feature Film Company, 133 East Second South Street, Salt Lake City, for Utah, Montana, and Idaho.

Notable Feature Film Company, 1740 Welton Street, Denver, for Colorado and Wyoming.

Progressive Motion Picture Company, Central Building, Seattle, for Washington and Oregon.

Progressive Motion Picture Company, 645 Pacific Building, San Francisco, for Northern California and Nevada.

Progressive Motion Picture Company, Marsh Street Building, Los Angeles, for Southern California, Arizona, and New Mexico.

### "POVERTY FLAT" DINNER

Beatriz Michelena the Host at Novel Affair Held in San Francisco

SAN FRANCISCO (Special).—"Poverty Flat," the Bret Harte mining camp, pictured in the California Motion Picture Corporation's April feature film release, "The Lily of Poverty Flat," was the motif of a surprise dinner given, on April 4 in the Italian ballroom of the Hotel St. Francis in San Francisco, by Beatriz Michelena, the screen star, to her sister, Vera Michelena, the singing star of "Siegfried's Follies," then playing at the Columbia Theater.

Beatriz Michelena, dressed as "Lily Polinabee," the charming belle of the Sierran town, entertained the assembled guests by dancing her recent tapshoosian invention, "The Poverty Flat Trot," her partner being Edwin Willis, a member of her company. As a picturesque background were other members of the cast—Andrew Robson as Jack Hamlin, the gambler; Frank Hollins as Truthful James, Matt Snyder and Nina Herbert as John Polinabee and wife.

One of the most interesting events of the evening was the singing of the two sisters, Beatriz Michelena, before she went into motion pictures, was a musical comedy and light opera prima donna. Vera Michelena has remained on the stage. Since the two sisters separated in the East several years ago they had no opportunity to hear each others' voices until this novel reunion.

### "V-L-S-E" RELEASES

Essanay's feature production of "Graustark," with Francis Bushman, Beverly Bayne, and Edna Mayo among the all-star cast, is the current release by the V-L-S-E combination. The production was shown to exhibitors and the trade press on Monday at the Vitagraph Theater, and would seem to have scored a decided hit.

Next week's release of the "Big Four" combination will be Selig's spectacular "Red Seal" production, "The Carpet from Bagdad," with Kathryn Williams featured. The production is in five parts, from the novel by Harold MacGrath. The Selig Company expended unusual effort on the scenic investiture of the piece.



VIRGINIA PEARSON.

The Legitimate Star, and Former Pathe Lead, is Now a Member of the Vitagraph Forces.

## WITH THE FILM MEN

Gieserich with V. L. S. E.

Charles J. Gieserich has been appointed director of publicity for Vitagraph-Lubin-Selig-Essanay, Inc. Mr. Gieserich is well known in the motion-picture field as an editor and special publicity man, his biggest work having been with the Antarctic Picture of Sir Douglas Mawson.

At the regular meeting of the Quill Club last night, Sam Spedon, dean of the motion-picture press agents, addressed the members on the subject of motion pictures, and illustrated the talk with motion pictures.

### Rever in Cuba

"For God's sake mail me a Miasma," says Harry Haver, writing from Havana, Cuba. Harry is having a grand young time shark fishing with Rex Beach, attending grand opera, and incidentally "cleaning up" with "Cabiria." He says, "The Cubans are crazy over 'Macista,' especially the women; and they are filling the house at prices ranging from \$6 for a box to 20 cents for standing room, and this in spite of the fact that we have grand opera to compete with."

David Horsley, president of the Centaur Film Company, arrived in New York last week for a short stay. He expects to return to Los Angeles as soon as some very pressing business matters have been cleaned up.

Wendel F. Milligan, who for the past two years has been in charge of the motion picture department of the *Billboard*, is there no longer. He does not go alone, however, for with its customary policy of "firing" everybody in the New York office at least every two years, the Cincinnati office sent notices on Friday that the whole staff of the New York office was through on Saturday. Milligan has done some good work under a heavy handicap, and is open for offers from any one needing a high-class man.

### Why is an Ant Hill?

One of the press agents among us suggested that I ask Manager Rothapel, of the Strand, the above question. Being strictly neutral I think it safer to ask it this way rather than in person, for "E. L." has quite a reputation as a scrapper. If you want the answer, ask him yourself.

Jack Cunningham is back on the job handling the advertising and publicity for the Cort Film Company.

Reginald B. Lanier, son of F. D. Lanier, of Winslow, Lanier and Company, has succeeded Philip O. Mills as secretary of the Picture Playhouse Film Company, Inc. Mr. Lanier's purchase of Mr. Mills' stock makes him a big factor in the company. In addition to acting as secretary of the organization, he will have charge of the department of publicity and advertising. Mr. Lanier has also been elected a member of the Board of Directors.

F. J. B.

### "THE MAN WHO CAME BACK"

The Vitagraph Company has secured "The Man Who Came Back," from Lionel Adams. It will be produced as a Broadway Star Feature in three parts with Lionel Adams, the author in the lead.

### NEW SELIG STAR

Anna Luther, who has been seen in Lubin pictures, and recently in Kinophone features, has joined the Selig Company and will probably work at the Chicago studio.



DANIEL FROHMAN Presents

# "The Eternal City"

## The Famous Players Film Company's

Production of the Screen's Foremost Dramatic Achievement

### By HALL CAINE

### With PAULINE FREDERICK

Picture produced in authentic and historical locations in Rome and London, with star cast of American players and many supernumeraries, showing the Vatican Gardens, Coliseum and Castle of St. Angelo.

This magnificent film creation is now playing at a leading theatre in the largest cities in the United States, at prices ranging from 25 cents to \$1.00. Some of them are:

**ASTOR THEATRE, New York City****STUDEBAKER THEATRE, Chicago, Illinois****BOSTON THEATRE, Boston, Mass.****NEW GRAND CENTRAL THEATRE, St. Louis, Mo.****TABOR GRAND THEATRE, Denver, Col.**

while a remarkably successful run of some weeks has just closed at the

**CHESTNUT STREET OPERA HOUSE, Philadelphia**

## "THE ETERNAL CITY"

is now ready for bookings. Arrangements can be made through the following Exchanges for their respective territories:

**FAMOUS PLAYERS FILM CO. OF NEW ENGLAND.**

31 Beach Street, Boston, Mass.  
Maine, New Hampshire, Massachusetts, Rhode Island, Connecticut and Vermont.

**WILLIAM L. SHERRY FEATURE FILM CO., INC.,**

126 West 46th Street, New York City.  
New York State.

**FAMOUS PLAYERS EXCHANGE,**

71 West 23rd Street, New York City.  
Northern New Jersey.

**FAMOUS PLAYERS EXCHANGE,**

1321 Vine Street, Philadelphia, Pennsylvania.  
Southern New Jersey and Eastern Pennsylvania

**FAMOUS PLAYERS EXCHANGE,**

Room 41, 2nd National Bank Building, Washington, D. C.  
Delaware, Maryland, D. C. and Virginia.

**FAMOUS PLAYERS FILM SERVICE, INC.,**

Paramount Pictures Building, Penn Ave. at 12th Street, Pittsburgh, Pa.  
Western Pennsylvania, West Virginia, Ohio and Kentucky.

**FAMOUS PLAYERS FILM SERVICE, INC.,**

37 South Wabash Avenue, Chicago, Illinois.  
Indiana and Illinois.

**CASINO FEATURE FILM COMPANY,**

Dime Bank Building, Detroit, Michigan.  
Michigan territory.

**KANSAS CITY FEATURE FILM COMPANY,**

Gayety Theatre Building, 12th and Wyandotte Streets, Kansas City, Mo.  
Missouri, Kansas, Nebraska and Iowa.

**NOTABLE FEATURE FILM CO.,**

133 E. Second South Street, Salt Lake City, Utah.  
Utah, Montana and Idaho.

**NOTABLE FEATURE FILM CO.,**

1749 Welton Street, Denver, Colorado.  
Colorado and Wyoming.

**PROGRESSIVE MOTION PICTURE COMPANY,**

645 Pacific Building, San Francisco, California.  
Northern California and Nevada.

**PROGRESSIVE MOTION PICTURE COMPANY,**

Central Building, Seattle, Washington.  
Washington and Oregon.

**PROGRESSIVE MOTION PICTURE COMPANY,**

Marsh-Strong Building, Los Angeles, California.  
Southern California, Arizona and New Mexico.

*For territory not represented in the above list and for long-time engagements, write direct to*

## SELECT FILM BOOKING AGENCY, Inc.

**Times Building****New York City**

## ALONG THE PACIFIC COAST

Exclusive correspondence for THE MIRROR



ADELE LANE.  
Now a Universal Star.

### "DRYS" TO USE FILM

"Prohibition" Likely to Play Important Part in 1916 Campaign

The feature film "Prohibition" will probably play an important part in the preliminary campaign work for the presidential election of 1916, as already the Prohibition Party is preparing to use it in winning votes for the cause. In Washington this week, the exhibition and support of the picture as a vote-winning measure, was discussed and warmly recommended.

Dr. P. A. Baker, general superintendent of the Anti-Saloon League of America, in charge of the "Dry" legislation at Washington, is actively promulgating a physical demonstration before the very doors of Congress with thousands of men and women wearing white ribbons. One ardent and daring "dry" suggested the idea of giving an exhibition of "Prohibition" on the actual wall of the House of Congress.

Robert T. Kane, president of the Prohibition Film Corporation, at his offices at 220 West Forty-second Street, New York, this week also reported that he has received and will accept the powerful aid of "The Glidons," the national association of traveling men, who through their publicity belie the usual stage idea of the wild living drummer. This organization, it will be remembered, put Bibles in almost every room in every hotel in the country. They now propose to similarly distribute literature on "Prohibition," believing that by the powerful lessons contained, much good will be accomplished.

### NEW AMERICAN FEATURE PLAYERS

The assignment of C. Elliot Griffin, as leading man in the American studios' feature company under Director Pollard, has supplied a type that has proven excellent support to Margarita Placer, in the film version of Marie Van Vorst's popular novel, "The Girl From His Town." Another interesting type has also been added to this all-star company in the person of Beatrice Van, ingenue, who will appear on the screen in the same features. The engagement of Mr. Griffin means that in the future Mr. Pollard will devote all his energies to the direction of the company; but his admirers hope that he will not disappear from the screen entirely.

### NEXT PICKFORD FILM

The next Famous Players production starring Mary Pickford will be a screen version of "Fanchon the Cricket" to be released on the Paramount programme on May 10. As Fanchon, Miss Pickford has one of her strongest roles, being seen as the mischievous imp of a girl who was the scorn and by-word of the village, and who finally triumphs over the envy of the rustic community, winning also the heart of the man she loves.

### CENSORS ANGER THE FANS

TOPEKA (Special).—Local motion picture fans are up in arms over the activities of the newly appointed censors, who are banning pictures that never raised a bit of discussion when shown in other cities all over the country. Petitions are being circulated at the various theaters, and if the number of signatures counts for anything, the censors may be prevailed upon to modify their rulings. If not, it is likely that an organized effort will be made to have the next Legislature repeal the censor act.

### COMING METRO PLAYS

The Metro Pictures Corporation announces the acquisition, by arrangement with Charles Frohman, of the following Frohman plays: "Sky Farm," "The Mississippi Bubble," "The Royal Family," "The Second in Command," "Once to Every Man," and "The Silent Voice."

LOS ANGELES (Special).—Romance of the heart-interest character must lend its gentle influence to this letter. Allan Dwan is to be wed. Pauline Bush shyly confesses that she has consented to be first aid. Therefore this admirable couple soon will wend their way to San Juan Capistrano, and, in the shade of this historical reminder of Franciscan days, take the vows which will mean the establishment of another nifty bungalow on Film Row in the City of the Angels. This release in real life is scheduled for Saturday, April 24, just a few days before the publication of this announcement.

The opening scene in this scenario is laid at Capistrano, four years ago. The American had begun operations there. The delightful Miss Bush was secured for the pictures. Mr. Dwan was engaged to direct. Producer and star met, sighed and palpitated. It was a case of love at first sight. From that day until recent months Miss Bush played in Mr. Dwan's pictures while working havoc with his affections. Both ascended the ladder of screen fame simultaneously. Miss Bush's alluring film self is making its appeal constantly to Universal admirers. Mr. Dwan went over to the Famous Players after a successful career and grabbed laurels galore.

Now both will complete the picture with a dissolve to the "domestic," just "four years later," to a day.

### Photoplayers Will Reorganize

The Photoplayers' Club probably will not surrender its present charter. The general opinion is that the officials will reorganize under the present name. It was thought best to close the club doors in order to effect certain changes believed to be for the better welfare of the organization. All bills were paid at the time of closing. Outstanding indebtedness to the club total twice the amount of outstanding bonds. At the fellowship dinner last Thursday, held at a cafe, a committee was appointed to make collections and to carry out further plans looking to reorganization. The dinners will continue.

Death has visited a heavy blow upon one of the longtime regulars of filmdom. Alfred Paget lost his wife and new-born baby the same night here. Mr. Paget was with Director Griffith in Biograph days and now is playing for him at the Mutual. A wide circle of friends extend their sympathy to the bereaved husband.

Charley Chaplin and his Essanay comedy company are working temporarily at a borrowed studio here. The company has not decided upon a permanent home for two of its companies here, at the present writing.

Eugene Pallette, from the Griffith-Mutual studio, has joined the Selig family at the jungle zoo studio.

A syndicate of religious papers is preparing a series of special articles regarding animals in pictures, with data and photos from the Selig Jungle Zoo.

### "The Story's the Thing"

Manager George Magie is loading up the Universal scenario department with competent writers. He says the story is first.

Rupert Julian has returned to the "I" after several months. He will work in the first Smalley picture, "Scandal."

Hobart Bosworth and his Universal feature company have been operating at Whitewater rancho, on the edge of the Salton sink. More than 3,000 head of long-horn cattle will be seen in the production, "Fatherhood," a four-reel Western.

Edwin J. Bell, recently with the Santa Barbara Motion Picture Company and formerly at Lubinville, is playing leads with Director Albert Hale at the Universal. Edna Maison and Alan Forest also are members of the company.

Victoria Forde reports her regular weekly auto crash. This time the Nestor comedy woman was tooting through Hollywood when a street car side-wiped her auto, injuring the corporation vehicle only. If Friend Beebe can be believed.

It is reported that the fair ones and others will enjoy a swimming hole at Universal City this summer. It is a concrete reservoir, 75 x 150, constructed for water scenes. We have secured a ticket and a bathing suit.

Marc Klaw, of Klaw and Erlanger, took in the film studios while flitting through on his way to San Francisco.

Director Charles Giblyn, of the Gold Seal brand, is to be seen in pictures for the first time in months. He will appear in "The Dancer."

Charles was one of the good things on the stage not so long ago. Lois Weber and Phillips Smalley gave a delightful tea at the Hotel Alexandra on Sunday afternoon in honor of Mrs. Carl Laemmle. Among those present were Mr. and Mrs. Laemmle, P. A. Powers, Mr. and Mrs. Herbert Standing, Winifred Kingston, Myrtle Stedman, Courtenay Foote, Mrs. Hobart Bosworth, Laura Oakley, Richard Willis and ever so many other clever people.

Stella Haseto again is at work at the Edendale studio of the Selig company. Director J. B. Le Saint's leading woman was threatened with a very serious illness, but seems to have overcome it through sheer

will force. The doctor still insists that she should take a rest of two or three months, but Miss Haseto is determined to work.

Guy Oliver is directing a fantasy to be released as "The Angel of Spring." A selected company of Selig players from the Mission studio is appearing in the peculiar picture, which will reveal a regular round of jungle babies and other infantile pets of the springtime.

Oh, look at Norval MacGregor and his comedy company. Playing drama, and smashing drama at that. If you don't believe it go and see "Red Wins" when it is released. Cast an eye over the cast: Lillian Brown Leighton, John Lancaster, Irene Wallace, Elsie Greenson, Harold Howard, Lee Morris, William Hutchinson, Bill Scott, et al. Some Selig bunch.

### Rough Road for Hart

W. S. Hart is getting a great deal more than he really expected out of delightful southern California. First he collided with a ship upright during a picture and was "out" for five minutes. Now he is enjoying a dislocated knee and lacerations, a balky auto having threw the Inceville actor to the ground on his head. Friends are trying to discover how he escaped a broken neck for it was a long dive.

Howard Hickman and Clara Williams will be introduced as co-stars in "The Man from Oregon," an Inceville feature of strong political flavor. Reginald Barker is the director. Beaulieu Barriscale is playing in a comedy-drama of co-educational flavor with Lewis J. Cody, the former Broadway favorite as her support. The title is "The Matings."

An elaborate picture sketch has been provided with which to introduce Henry Woodruff to N. Y. M. P. C. admirers. It is "The Beckoning Flame," with scenes laid in East India.

Prince Kenneth O'Hara, the Castilian who consented to lay aside his decorations and write excruciating truths regarding Inceville folks, now comes out with the initials "P. A." following his name. We first got it "pay attention," but switched to Professor of Affliction. Perhaps it is only an honest confession meaning press agent.

The Keystone now has seven scenario men in its department at Edendale. They all work behind pie-proof enclosures.

Mabel Normand, Roscoe Arbuckle and a picked company of players have returned from comedy making at the San Francisco exposition.

Photoplay Writer Chester Clapp's first picture with the Mutual is "The Man Of It." In two reels, Irene Hunt will star in the vehicle. Unexploited mountain regions are to be used for locations by Director P. A. Kelsey.

### Warren with Mutual

Giles Warren, the well-known feature director, has joined the Griffith-Mutual producing staff. Mr. Warren has earned an enviable reputation as an author and producer in the film game. His last work was directing Tyrone Power in Selig features.

Frank E. Woods has awarded Ray Myers a director's berth at the H. and M. studio. Mr. Myers has appeared most successfully in Mutual plays for some time. He formerly was with the Universal and New York.

Fay Tincher has reached episode No. 23 in the "Bill" series. The little gloom-killer marries the office boy in this jinx picture but wakes up.

William Christy Cabanne, the star director, was putting on a scene at one of the local theaters at night, recently, when he received a hurry-up phone call. He dashed out bare-headed and did not return. The company finally was informed that it was a girl baby and a peach. Is the Mutual producer happy? Well, guess.

Charlie Parrot and William Huber are back at work after a hospital experience. They were pinned under an overturned Keystone machine during an accident at Hollywood. Eddie Nolan, assistant director for Ford Sterling, of the same studio, is suffering broken fingers. His hand was crushed in the pulley of a towel machine during a scene.

Harry Bernard, the musical comedy fun-maker, has been added to the Keystone aggregation. He is working with Ford Sterling.

Walter Wright, chief camera-man of the Keystone, is taking a trip to New York. He will remain three weeks.

Louise Glaum has signed with the N. Y. M. P. C. for another year. A clever catch for the company.

Henry Otto was educated at Birmingham, Ala. for the priesthood, but played "The Devil" the first time he got into harness. It was on the stage. Now Henry is a director for the American, and a devilish clever one at that.

The Board of Control, Photoplay Authors' League, has begun plans for the entertainment of writers who will come to Los Angeles July 15, on the Selig Movie Special. Special committees will see to it that our Eastern brethren enjoy themselves to the verge of hysterics.

WILLIAM E. WING.



World Film Corporation

WILLIAM A. BRADY

Picture Plays Inc.

PRESENTS

William Elliott

IN

"Woman and Wine"

By ARTHUR SHIRLEY

The New York Hippodrome  
Offering, Week Commencing Monday, April 19

RELEASED MAY 3

For further information communicate with the nearest branch of the

World Film Corporation

LEWIS J. SELENICK

Vice-President and General Manager

130 West 40th Street, New York City, N. Y.

Branches Everywhere Branches Everywhere

A HEAD

A CURL

A SMILE

ELSIE MACLEOD

LEADS

VICTOR

LEADING

EDISON DIRECTORS

CURRENT RELEASES

Ashley Miller

"Out of the Ruins"—3 parts

April 23

Charles J. Brabin

"With Bridges Burned"—3 parts

May 7

Richard Ridgely

"His Convert"

May 1

John H. Collins

"Greater than Art"—3 parts

April 26

Langdon West

"Poisoned by Jealousy"

April 29

James W. Castle

"His Peasant Princess"

May 15

Will Louis

"Count Macaroni"

April 28



The time is come for a complete reversal of the tone and make-up of Serial Motion Pictures.

---

The uncanny and mysterious have had their vogue.

---

The wild and melodramatic types have tired the multitude.

---

The time is come for something new in serials.

---

Realizing the demand, capitalizing the new sentiment, we come with "The Goddess," a new serial that marks a new epoch in picture making.

---

It has a sunny flavour, a Springtime idyl, a delicious medley of youth, innocence, joy, love, purity and good.

---

Gouverneur Morris, America's most fluid, liquid writer, has written a story that will dazzle you with its sunny deliciousness.

---

Charles W. Goddard, author of "The Ghost Breaker" and many other dramatic successes, has picturized the story.

---

Ralph W. Ince, who has more artistic successes to his name than any other director, has produced the picture.

---

Anita Stewart, prettiest, cleverest and most charming, is Celestia and playing opposite as Tommy Steele, her chiefest worshipper, is Earle Williams.

---

Edward A. MacManus, the inventor of the pictorial serial, will have charge of the publication of the story, which will appear in all of the Hearst Syndicated papers, covering 5,000 cities in the United States.

---

What more can we say than that Albert E. Smith and J. Stuart Blackton have called together the best talent in the country and have utilized all the wonderful resources of the Vitagraph organization for the production of the most fantastic, artistic serial ever attempted:

## "THE GODDESS"

Booked in Two-Part Weekly Chapters through the General Film Company.



# FEATURE FILMS OF THE WEEK

Beatriz Michelena Again Charming in "The Lily of Poverty Flat"—"The Commuters" a Kleine Comedy, Scores—Blanche Sweet in "The Captive"—"The Lady of the Lighthouse"

## "THE LILY OF POVERTY FLAT"

Five-Part Drama Produced by the California Motion Picture Corporation. Released Through the World Film Corporation April 28.

Lily Rollinsbee ..... Beatriz Michelena  
Joe, the miner ..... Frederick Lewis  
Hamlin, the gambler ..... Andrew Robson  
Sanchez, Mexican ..... D. Mitchell

The essence of Bret Harte's pioneer stories of the California gold rush and the civilization which followed in its wake has always held a fascination for Americans which this film, an adaptation of varied Bret Harte material, has hurried to grasp. In this it was quite successful. The atmosphere is correct, the characters more so. To lend it distinction above the usual "Western," however, we are introduced to a log settlement built especially for the picture occasion, a collection of log and frame houses which, in numbers, have yet to be equalled for similar effort. It gives a fitting setting combined with the hill background, to make a film that has Bret Harte locations in magnificent abundance.

The plot is a somewhat simple affair based on youthful love and the usual complications of mistrust, jealousy, rivalry, and, in the end, a full understanding. Carried out among the mountains, with Indians lurking near stage coaches, Mexicans meditating robbery, gamblers plotting mercenary marriages and a few more such motives, this simple love affair turns into a rather adventurous romance. It must be said, though, that the developments which make for action which is to continue the story, are extraneous to the plot, and often it would seem that coincidence takes too large a hand in the ultimate outcome. It has to tell of the homecoming of Lily, the storekeeper's daughter, and her meeting, while on the stage, Joe, a young miner. Their ride is interrupted by an attack by the Indians who steal the horses and ride away. At the same time a little matter of killing an attacking Indian brings the young fellow into the favorable notice of the girl. The night of her arrival a ball at the big barn is given in her honor, and bidden by a message to come, Joe swims a broad river in his youthful exuberance, saving thereby enough time to insure his prompt arrival.

Then other factors are introduced. The jealous woman, his former sweetheart, succeeds in poisoning the mind of the girl, so that she is glad to go to Paris, her father having struck it rich. Gold in the form of nuggets now also descends upon Joe, so that he becomes the rich man of the town. This arouses new jealousies and a certain Mexican succeeds in abducting him with the purpose of ransom. The girl, and the gambler, who is the rival lover, arrive from Europe, and after an exciting pistol and knife duel succeed in freeing Joe. The gambler dies in the fracas, and the girl takes Joe back without asking for proof that her former suspicions were false. The offering has unusual scenic beauty to back it every foot of its length.

The cast was all sufficiently real. Either bearded faces or miner's outfits set off each of them. Beatriz Michelena, whose beauty needs no description, made an acceptable figure of the girl. Frederick Lewis combined romantic fervor with hale physical appearance, while Andrew Robson made a dignified gentleman of chance, a sort of Jack Henshaw figure.

## "THE COMMUTERS"

A Five-Part Adaptation of James Forbes' Play of the Same Name Featuring Irene Fenwick. Produced by George Kleine Under the Personal Direction of George Fitzmaurice.

Betty Brice ..... Irene Fenwick  
Hollister ..... Dan Morley  
Sammy ..... Charles Judels  
Larry Nelson ..... George Le Guere  
Carr ..... Agnes Marc  
The Mother-in-Law ..... Marie Collins

"The Commuters" is exceedingly funny in parts and in other parts a bit tiresome. It is somewhat like the little girl with the curl, in the burlesque rhyme, who only touched the extremes of conduct. Where it is funny it is very, very funny, and the converse is likewise true. It is only fair to state, however, that the funny parts occur much more frequently than the tiresome ones. Nearly all the features of suburban existence have been successfully and amusingly burlesqued, and it is these parts of refined wholesome burlesque that makes "The Commuters" so enjoyably funny. One of the most amusing parts of the picture, however, was the subtitles. They were written by a real humorist and much of the success of the production may be attributed to them.

Most of the burlesque features already mentioned were undoubtedly interpolated by the director, George Fitzmaurice, and he has shown rare good judgment not only in their selection but in the manner in which he has handled them. The commutator's marathon for the 7.45 is indeed most laughable and exceedingly realistic.

Irene Fenwick in the feature role did not impress us favorably. She lacked expression and was not in the least convincing, failing to show the slightest spark of enthusiasm or spontaneity. Charles Judels as "Sammy" was exceedingly funny and

the other members of the cast were capable and acceptable.

Strange to relate there is more or less plot to "The Commuters," which is something quite unusual in a farce comedy. Larry Brice is persuaded to make a round of the cabarets instead of dutifully going home on the 8.15, and telephones his wife that he is detained on business. The good resolutions to leave early are lost in the delightfully irresponsible hazy state induced by looking on the wine when it is red and when Larry at last manages to catch the 8.45 he has "Sammy," the temperamental Italian leader of the orchestra, in tow. He awakes just in time the next morning to catch the 7.45 and leaves without telling his wife that there is a guest upstairs. When "Sammy" is discovered in the guest chamber there is first a panic, and then almost countless attempts to get rid of him, and it is these attempts that furnish most of the humor. It is only when he invades the bed-room of Larry's strenuous and turgid mother-in-law that he at last meets his match, and after being thrown out of the house in the middle of the night, "Sammy" is last seen running down the railroad track in the general direction of his beloved Broadway.

## "THE CAPTIVE"

A Five-Part Romantic Drama Written and Produced for the Lasky Features by Cecil B. De Mille and Jeanie MacPherson. Released April 22.

Sonya, Montenegrin peasant ..... Blanche Sweet  
Mahmud, a Turkish nobleman ..... House Peters  
Marko, her little brother ..... Fane Peters  
Few external influences go to make a gradually growing love story that is, so to

obeying the attacking officer, his superior. With his rescue by his own countrymen peace is declared and the Turkish noble goes home. He arrives to find out that his conduct in protecting the girl from the superior officer has forfeited his lands and made him an outcast. At almost the same time pillagers burn the house of the girl, so that she too wanders down the road. And it so chances in an ideal manner that they meet and that, now that he has lost his superior caste, she is only too glad to have him.

The "armies" are not pretentious, though they may never be accused of traversing any but the prettiest of sets.

## "WITH BRIDGES BURNED"

Three-Part Edison Drama from the Story by Rex Beach. Produced by Ashley Mitchell and Released May 7.

Mitchell, traveling salesman. Augustus Phillips His Wife ..... Mabel Trunnelle A Contracting Competitor ..... Frank McGlynn Rex Beach, from whose short story the play was originally adapted, has a way of making his characters distinct and human. And now that the original one-reel version has been enhanced to three it seems difficult to believe that such a strong story could have been treated in a thousand feet, and, obviously enough, his people have the more chance to make themselves liked or the contrary in proportion to the greater length. Except for the characters, however, he was entirely at the mercy of the gentleman who performed the transcription, the version turning out to be a gen-

## BROADWAY STAR FEATURE

### "The Lady of the Lighthouse"

Three-Part Drama Produced by Captain Harry Lambert from the Script of Helen B. Woodruff. Licensed Release for April 27.

Miss Hope, Lady of the Lighthouse. Rose E. Tapley Vaughan, a neighbor ..... Lionel Adams Victor, his blinded son ..... Reginald Sheffield "Mammy," the nurse ..... Mandy Wilson

"The Lighthouse" is the name given the first industrial school for blind built in New York and to lend it proper publicity the producers have woven what is true into an absorbing and, if one may judge by the unusual sniffling on an otherwise pleasant Spring day, touching tribute not only to its subject but to the way it has been handled. The company went further than that, even. It distributed to patrons of the Vitaphone Theater circulars telling of the good work being done at the asylum or craft house, whichever the founders prefer, and they also placed a box where all who felt so prompted might drop a mite for the sightless who had just been willing actors in a play that was meant to help others to see, as they have been taught, through their fingers.

While Rose Tapley was given the role of the "Keeper" it is well known that it was in place of Miss Winifred Holt the founder of the institution and its leading spirit. Of course a drama, and a rather good drama, has been woven about the actual workings of this school for blind, but this feature was by far the most interesting. It laid a great groundwork of truth for the whole offering, bigger and better than the best dramatic punch. No one needed to be told that the women who listened so pathetically to the music were blind. Nor was it necessary to announce that the basket weavers, the broom makers, the telephone operator or those who had been taught the different trades by touch were sightless. It was all, unfortunately, quite true and it was the certain knowledge of its truth that made it so impressively sad. There was granted what the best of actors need work the hardest to attain.

Incidentally the picture takes you from the entrance to the furthestmost corner of the East Fifty-ninth Street building. It shows the every-day working of the different departments and it also pictures them at concert time, and again, at Christmas time. There are, let us forget, the boy scouts, the stenographers, the weavers, the cooks, and the musicians, besides many more. Now all this is thoroughly, cleverly, and interestingly interwoven with the story of a little boy who was blinded on the Fourth of July and who was hunted out by the Lady of the Lighthouse. In trying to convince his father and "Mammy" that he should be given a chance to see, a good many of the phases of work are taken in.

The offering goes ahead and pretends to show how the unfortunate are hunted out and brought to the building to learn some new trade. Finally it goes to prove that even apparently incurable blindness may be relieved by surgical means, in which it rather cruelly restores sight to the little lad, the only one who simulated darkness, while the blind boy scouts troop in and congratulate him upon his recovery. It is by far the happiest moment in the soul-stirring exposition.

That every one might be placated and to candy the very apparent and commendable effort at instructive picturization, the author has the "Lady" fall in love with the father of the blind orphan. She also uses her inserts to good advantage, some of the language unless we be mistaken, taken from the very appealing phrases used to better advertise the work. The actors may be mentioned briefly. Rose Tapley and Lionel Adams made a fairly sympathetic couple while the part of blind lad was carried out faithfully by Reginald Sheffield. And the natural part of "Mandy" Wilson, also, must not be forgotten. But the real actors who scored the biggest hit were those who will never be able to see themselves and who have here played their part that others, in such a far reaching propaganda, may be benefited likewise.

J. M. Ridgely, the well-known leading man, and equally well-known traveler by virtue of his transcontinental tour with Cleo Ridgely, was a welcome visitor to New York recently. Mr. Ridgely will probably connect with one of the local picture stocks.



MARY PICKFORD IN HER NEXT SCREEN APPEARANCE, "FANCHON THE CRICKET," SCHEDULED FOR RELEASE MAY 10, BY PARAMOUNT.

speak, played across the boards for all it is worth. We are granted three almost uninterrupted reels of Blanche Sweet and House Peters in a plausibly romantic and somewhat strange situation and on this alone the offering must win or fail. There would seem to be, however, small possibility of this latter eventuality for the two principal parts are in good hands. It matters not whether the parties to such a solemn and gradually accentuated romance are soldier, parson or peasant. Youth can make an acceptable tale of the same old story.

Blanche Sweet plays the part of the Montenegrin peasant girl whose brother is killed early in the war and who is given a Turkish captive to do her hard work. From the grief-stricken and revenge-seared woman she emerges finally to the girl in love with the man. She gets some of her points over better than others. Certainly she is most effective at times, while her good looks, her easily controlled expressions, make her at all times an acceptable heroine. House Peters is a true magazine hero. He is superbly good looking and can take his role in a sort of good natured acceptance of a difficult position. Page Peters is childish and natural. The girl makes her captive work at every household duty from scrubbing clothes to baking cakes. His spare moments are occupied afield with the goats and the plow. It would be useless to mention the different tasks to which he is put and which serve to bring about a gradually awakening love. It finally happens, however, that the Turks retake the village and that they set upon the house to which he is assigned. He saves the girl and her brother, but at the cost of dis-

teel one that fits in with the typical Edison way of picturing drama, and as audiences have doubtless learned to differentiate the picture entity which distinguishes each company they will no doubt recall neat neutral walls, a more or less settled way of carrying the plot and a cast that allows the action to guide them safely in their movements. It is not brilliant, however, except in that the author's characters are unique enough to stand out.

There is small doubt but that the principals, the young salesman and his equally young bride, should excite much sympathy. His sudden discharge with the coming of bad times leaves him quite downcast, for his conjugal calculations had not foreseen this calamity. England is prosperous, however, and he persuades the firm to allow him to go at his own expense and try and secure an enormous contract.

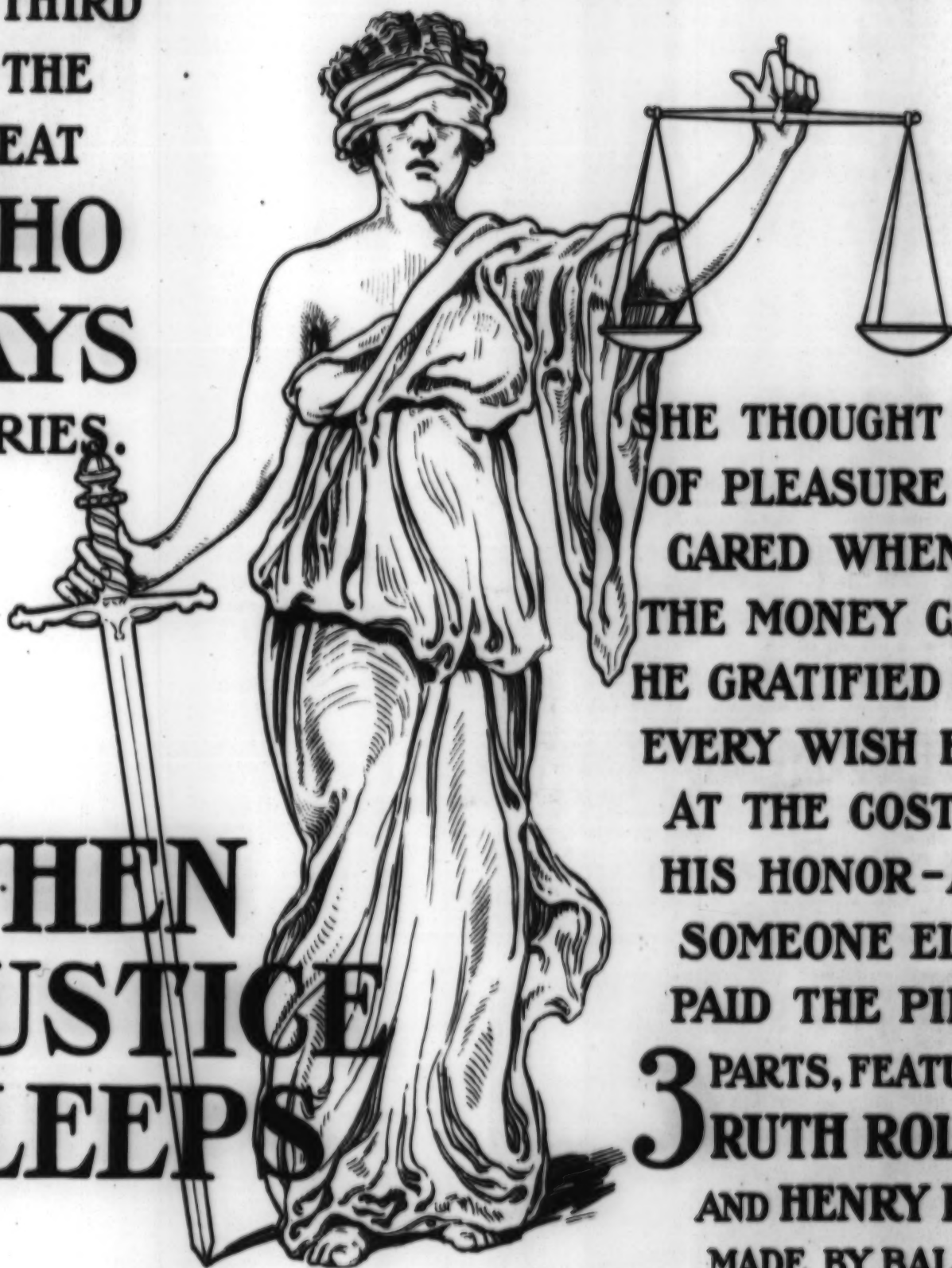
Readers will recall the tremendous amount of difficulty this plucky young salesman found in mastering the practice in regard to such a contract. The part of this that is best shown is his coming to the office long before the office boy has arrived, and his gradual initiation to one or two other English differences. Then he gives the famous dinner to the employees of the house calling for the bids and by telling them the story and showing them the picture of the plucky girl waiting at home he is able to win their sympathy and the information he needs in regard to certain other local customs. Then the rival contractor, learning of his lower figure, tries trickery, and by changing the time for passing in the bids is past by a few minutes. The man departs for home, beaten, and only



# PATHÉ

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OF THE  
GREAT  
WHO  
PAYS  
SERIES.

WHEN  
JUSTICE  
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SHE THOUGHT ONLY  
OF PLEASURE NOR  
CARED WHENCE  
THE MONEY CAME:  
HE GRATIFIED HER  
EVERY WISH EVEN  
AT THE COST OF  
HIS HONOR—AND  
SOMEONE ELSE  
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## PLANS FOR V-L-S-E., INC.

General Manager Irwin Gives "The Mirror" an Interview Outlining Plans for "Big Four" Combination

"As simplicity is the ideal in a piece of machinery, so it is in any business organization; the highest efficiency is secured by the fewest possible manipulations in commercial transactions," said Walter W. Irwin, General Manager of the V-L-S-E., "and efficiency, one hundred per cent, of it, is the aim of the four famous producing companies in the new plan of booking their big features direct to the exhibitors."

"Big features require especial attention in point of promotion and presentation and the best results can be obtained by direct dealings between the exhibitors and the producers."

"The welfare of the exhibitors is the chief concern of the reliable manufacturers and the demands of the public are the wealth of both. To conserve the patronage of picture play patrons, favoring features, and arouse still greater interest in the art, the Vitaphone, Lubin, Selig and Kossanay Companies have produced and are producing, special features of such magnitude and artistic pre-eminence that, to put them into the hands of the exhibitors at prices within reason, an economic and efficacious plan of handling was necessary to show a fair return on the vast sums expended on production."

"Aside from this, another and equally as important a consideration is the matter of service. The public must not be disappointed in the exhibition of a feature on an announced date, nor in the ability of the play to live up to the claims made for it. The disappointment of the public in either instance is dangerous; directly to the exhibitor, and indirectly to the manufacturer and the entire industry as a whole."

"Each of our offices is supplied with a

sufficient number of prints to properly care for all bookings; it is not a case of individual profit with them, but a matter of caring for the mutual interests of the exhibitor and the manufacturer, for, while working under a corporate name, each branch manager and his staff are really the representatives of the producers, and the exhibitor may have what he wants, and as much, or as little of it, as he chooses."

"As for quality, the reputation of these companies has been firmly established and little need be said. With men of the standing of A. E. Smith, J. Stuart Blackton, William N. Selig, George K. Spoor, and Seligman Lubin giving their personal attention and best efforts to the productions, aided by a powerful staff of famous directors and an army of distinguished stars, the film world may confidently expect features that, in artistic and dramatic values, far surpass anything ever produced."

"The best of especially written picture plays, that are ever at the disposal of our companies, will be supplemented with adaptation from famous literary works and noted stage successes. Many prominent stage stars will be featured in addition to the popular artists of the screen, and the subjects will embrace every phase of the dramatic art: spectacles, tragedies and comedies."

"The announcement of the titles and release dates of our features, three months in advance, is of inestimable value to the exhibitor; it allows him plenty of time to make up his program, distribute advance matter and by acquainting all of his patrons of its coming, with the positive assurance that it will be shown on the announced date, he will get the utmost out of its exhibition."

### FOUR ON BROADWAY

Bosworth-Morocco Productions Have Gala Week on the Theatrical Thoroughfare

Not two, but four productions on Broadway at the same time was the record of the Bosworth-Morocco offices last week. Beginning at Forty-first Street and extending to upper Broadway, the Bosworth-Morocco trade-mark was in rather strong evidence.

At the Strand Theater, the latest Bosworth release, "Captain Courtenay," with Dustin Farnum in the leading role, was offered all week to capacity audiences. Further downtown, at the Broadway, Fritz Scheff was presented in "The Pretty Mrs. Smith." The musical comedy star held several box parties at the Broadway during the week. "Hypocrites," the film allegory, which is creating a sensation all over the country, was shown at the Eighty-first Street Theater, and Elsie Janis in "The Caprices of Kitty" was the offering at the Riverside Theater, a William Fox Broadway house.

### WEBER AND FIELDS SERIES

Joe Weber and Lew Fields are to appear in a series of fifty-two comedies that will be released at short intervals for a period of two years. The pictures will be produced by the World Comedy Stars Company and released on the World Film programme. Some of the pictures have already been completed, and "Two of the Fines," by Mark Swan, is the first announced for release.

### ANOTHER "VITA" STAR

William Courtenay, Star of "Under Cover," Signed for Screen Appearance

Contracts calling for the appearance in pictures of William Courtenay, at present starring in "Under Cover," one of the hits of the New York season, were signed last week by the player and the Vitaphone Company. This appearance will mark Mr. Courtenay's debut on the screen. His Broadway successes have been many, and he also created a large following in vaudeville, where he appeared for a number of seasons. The Vitaphone contract calls for appearances in a number of roles.

The signing of Mr. Courtenay calls attention to the roster of stars, both screen and stage, who will be featured among the forthcoming Vitaphone productions. The list includes Robert Edeson, Frank Daniels, Virginia Pearson, Joseph Kilgour, Charles Richmond, Earle Williams, Anita Stewart, Lillian Walker, Eleanor Woodruff, Edith Storey, Antonio Moreno, Maurice Costello, and many others.

### HANDWORTH WITH LUBIN

Octavia Handworth is the latest leading woman to join the Lubin players. She is to be featured in a series of dramas especially suitable to her type. Miss Handworth will be remembered as a Pathe feature star for years, and also achieved success when featured by the Excelsior Feature Company, with Harry Handworth directing.

### TO FILM "THE BATTLE"

Director Fitzmaurice Begins Work on Kleine Production of Lackaye's Success

"The Battle," in which Wilton Lackaye scored one of his greatest successes, is the next production to be staged at the George Kleine studio in New York city. George Fitzmaurice, whose production of "The Commuters" is released this week, is in charge of the filming of "The Battle." He has been provided with a strong cast. Frank Sheridan will be seen in the Wilton Lackaye role, with Anne Meredith in Josephine Victor's part, and Fania Marinoff seen in the character created by Elsie Ferguson. Paul McAllister, Calvin Thomas, Sam Reid, and Bert Gudgeon complete the cast.

George Fitzmaurice was just beginning to be considered a comedy specialist when he was entrusted with the production of "The Battle," thus breaking his record of laugh producers. Fitzmaurice's first production with Kleine was "Stop Thief," which stamped him as a director equal to the difficult task of filming multiple reel comedy. For this reason he was chosen to stage "The Commuters," with its costly cast headed by Irene Fenwick. "Who's Who in Society," a four-reel comedy which was both written and produced by Fitzmaurice, is now ready for release by Kleine.

### ANOTHER KALEM FEATURE

Complete "The Lure of Mammon," with Fania Marinoff in the Leading Role

"The Lure of Mammon," the "Broadway Favorites" vehicle in which Miss Fania Marinoff is featured, has just been completed by Kalem. This production will be released on Monday, May 17. Inasmuch as "The Lure of Mammon" was written specially for Miss Marinoff, it is peculiarly suited to her histrionic ability and affords the photoplay public an opportunity to see the emotional qualities which have won her fame on Broadway, where she has appeared in such successes as "A Thousand Years Ago," presented at the Shubert Theater; "Consequences," Comedy Theater, and "The House Next Door," Gaiety Theater.

Miss Marinoff appears in the role of Dorinda, the unhappy wife of Thorston, a brute, in the newest "Broadway Favorites" feature. One of the novel effects introduced in this production is that of a fire at sea. This takes place at night and the flames, shooting through the surrounding blackness, reveal the wild panic aboard the doomed vessel. The effect is remarkably weird.

Like "An Innocent Sinner," the "Broadway Favorites" feature which preceded it, "The Lure of Mammon" is in three acts and will be released by Kalem Company in regular service.

### ROONEY AND BENT COMEDY

Pat Rooney, Marion Bent, and their clever young son, Pat Rooney, Jr., three of the most popular vaudevillians on the stage to-day, are featured in the Lubin comedy, "The Busy Bell Boy," released Saturday, May 8. This is the first time these stars have appeared on the screen.

### FIRST "EDESON" VITAGRAPH

The first Vitaphone production in which Robert Edeson will be seen is a picturization of "Mortmain," or "The Dead Hand," from the story by Arthur C. Train. Mr. Edeson, who will portray Mortmain, will have in his support a cast including Donald Hall, J. Herbert Frank, Edward Elkas, Gladden James, and Muriel Ostiche. Theodore Marston is directing the picture under the personal supervision of J. Stuart Blackton.

## THE ORIGIN OF "THE GODDESS"

The story of how Gouverneur Morris came to write "The Goddess," the new serial moving picture which the Vitaphone Company will release Monday, May 10, is the tale of how the famous author was converted to being a "fan" of the animated art.

For many years Mr. Morris was one of the most bitter opponents of moving pictures and although he was approached many times by various companies and asked to arrange for the picturization of many of his stories, he constantly refused, declaring that he did not care to endanger his art by writing for the screen.

"No, no," would be his response when approached on the question. "I find that writing for the magazines and books is a sufficiently large field for me. I never attend moving pictures and am not at all interested in them."

However, pressure was continually brought to bear on Mr. Morris and friends even traveled from New York to his home in Aiken, S. C., with tales of the wonders of moving pictures and what they were accomplishing.

Taken unawares one day, Mr. Morris was persuaded to attend a moving picture show. It is interesting to note that it was "Vitaphone Day" and that every picture shown on the screen was produced by the company which will introduce Mr. Morris to the public in a new role, that of photo-playwright. His interest aroused, Mr. Morris quietly attended another performance. Once again was he struck with the possibilities of the field of moving pictures.



FRANCIS X. BUSHMAN.  
Now a Metro Star.

### ELAINE'S POPULARITY

The Whartons, Pathe producers, tell an interesting little story to illustrate the great popularity of "The Exploits of Elaine." The Ithaca theaters showing the serial have been receiving a large patronage from the Cornell students, who have followed the fortunes of the fair "Elaine" with marked devotion. It so happened that the fourteenth episode showing the detection of the identity of the "Clutching Hand" was exhibited in Ithaca while the college men were away on their Spring vacation. Immediately on their return they petitioned the exhibitors to book the episode again that they might see it. The request was granted and practically the whole university saw Sheldon Lewis's great work when, as "Perry Bennett," he saw his game was up.

### BACK TO FIRST PRINCIPLES

(Continued from page 21.)

producer, with his thousands tied up in a picture, in which the exchange man is practically a partner so that the energy and effort really required in every pursuit is being expended to procure the greatest dissemination of their products and that being a partner, both producer and exchanger are going to work to the other's mutual advantage—and lastly the form of partnership entered into between producer and exchanger, redounds to the interest of the exhibitor, for then the man he treats with, in procuring his programme, is actually selecting the merchandise he sells just as do the great buyers for the great department stores and dependence is not placed in any one man, concern or producing company to maintain a consistent standard. The standard occurs automatically, the result of co-operation.

The directors of the Metro Corporation are Richard A. Rowland, Joseph W. Engel, Louis B. Mayer, Otto N. Davies, George Grobacher, James A. Fitzgerald, James H. Clarke.



JOSEPH HARRIS, FRED GAMBLE, VIRGINIA KIRTLEY, AND WEBSTER CAMPBELL.

In "Oh, Daddy," an American Beauty Release for April 30.

that this "Broadway Favorites" production be presented at photoplay theaters in every city where Miss La Salle appears in "Kick In."

As one of the principals of this latter success, and as an actress of prominence, Miss La Salle will undoubtedly receive considerable newspaper publicity. While this will tend to arouse interest in the stage production, it cannot be doubted but that the public will also be anxious to see the popular star as she appears in the "Broadway Favorites" production. Consequently, "An Innocent Sinner" will possess a double advertising value. The production, though a feature, is released by Kalem in regular service.

#### UPHOLD POWER PATENT

Framing Device and Fire Valve Patents Secured by Nicholas Power, Are Sustained

Nicholas Power's patent on the framing mechanism of the projection machine and the patent on the fire valve on the film magazine were upheld by Justice Mayer, of the United States District Court, in a decision handed down last week. The decision of the court in sustaining the fire-valve patent makes especially interesting reading. It says:

"Motion-picture exhibitions are attended daily by many thousands of people, and we all appreciate the danger which would result, not only from fire, but more seriously, perhaps, from panic. Thus, any instrument of fire protection becomes important which shall instantaneously extinguish fire and be so constructed and adjusted as not to scratch or impair the film."

What the art needed from an efficient and commercial standpoint was a fire protection device which would also protect the film. It must be remembered that the film travels at the rate of about sixteen pictures per second; that apices are not unusual, and that scratching either destroys or impairs the film to the extent of seriously deteriorating the picture which is thrown on the screen. In my opinion, it required a faculty more than ordinarily to be expected from the man skilled in the art to produce the Power valve. Indeed, the prior art in respect of this device, which now looks so simple but which was unattained by others, is, to my mind, convincing proof that what the Power accomplished in this regard was invention."

#### THEATER A STUDIO

Director Pollard Uses Republic Theater, Los Angeles, Producing American Feature

LOS ANGELES (Special).—The feature company from the American Studios, under the direction of Harry Pollard, were kept busy all of one night at the Republic Theater, Los Angeles, securing theater scenes for "The Girl from His Town," by Marie Van Vorst, published by Bobbs Merrill Company. The chorus of the "Chapagne Belle" company, forty strong, was engaged for the occasion.

Beginning at 9 o'clock, with a curtain speech by Director Pollard to the interested audience, the fun was kept up until four thirty in the morning. Twenty big Winfield-Kerner lights were used with splendid results. Although it was Pollard's first appearance on the "legitimate" stage in more than ten years, he did not suffer from stage fright, and in his own engaging way took the audience into his confidence, asked them to imagine that he was a great actor and to follow his actions and applaud at the right moment. The audience entered into this spirit of make believe enthusiastically and followed Mr. Pollard's closing word with an avalanche of applause which registered tremendously. Margarita Fischer, who plays the feature part, was quite at home behind the footlights and thoroughly enjoyed the situation. She was led on the stage by "Peter Pollard," her trick bull dog, decorated with a blue bow of ribbon, which proved too much for his temperament. When the entrancing chorus saluted the star, Peter took the ovation to himself and broke away, rushing vociferously from one to another of the shrieking girls.

#### CHOOSE BUSHMAN PLAY

New Metro Star to Be Seen First in Production of "The Second in Command"

Francis X. Bushman, now to appear in productions of the Quality Pictures Corporation, under the management of Fred J. Balshofer for the Metro programme, leaves Chicago on May 2 for Los Angeles, where a studio is now being equipped for the production of one feature every four weeks in which Bushman will star. For the first Quality-Metro release, Mr. Balshofer and the directors of the Metro Pictures Corporation selected Charles Frohman's stage success, "The Second in Command."

The work of selecting a leading woman to play opposite Bushman still goes merrily on at the Metro offices, where Balshofer is making his headquarters while here. No less than twenty prominent stage leading women have applied for the position, but Mr. Balshofer is anxious that an experienced screen actress be secured. The first Quality picture released on the Metro programme will occur early in July.

#### EMMET CORRIGAN ON SCREEN

The Popular Plays and Players Company, releasing under the Metro banner, have secured Emmet Corrigan as the star for a forthcoming release, yet to be chosen. Mr. Corrigan, one of the best known actors on the American stage, has recently been appearing with unusual success in vaudeville.

#### PANIA MARINOFF.

In Kalem Feature, "The Lure of Mammon."

#### FAMOUS PLAYERS' PLANS

One Mary Pickford Feature a Month Among Releases for Next Paramount Quarter

Ten feature productions are found in the Famous Players' schedule for the next three months. It is interesting to note that the plans now announced call for the release of one Mary Pickford feature on the Paramount programme each month. When the Select Agency was originally organized it was thought in some quarters that this would mean the loss of Pickford subjects to the Paramount list, but present announcements indicate that exhibitors using that service will continue to secure these features.

In June Mary Pickford will be seen in "Rags," by Edith Barnard Delano; in July she will be presented in one of the most ambitious roles of her career, when "The Dawn of a Tomorrow," from Frances Hodgson Burnett's story, will be released. "Little Pal" is the title of the August Pickford release.

Other Famous Players productions for the next quarter are Marguerite Clarke in "Mice and Men" and "Seven Sisters"; Hazel Dawn in "Clarissa" and "The Gay Lord Ques"; Pauline Frederick in Bernstein's "Sold"; and the all-star production featuring John Mason in "Jim the Penman."

#### COMING LASKY FILMS

Strong Productions Announced by Feature Company for Next Quarter Year

Seven important productions are scheduled for release by the Jesse Lasky Company during June, July, and Aug. Four of the productions will present stage stars who are new to the screen, while the other two will feature the popular Blanche Sweet; and, in addition, Edgar Selwyn, who has already made one successful screen appearance, will be seen under the Lasky banner.

The seven productions to be released are as follows:

Laura Hope Crews, who has been engaged by the Lasky Company and David Belasco in association, through an arrangement with Morris Gest, in the film version of Wm. J. Hurlbut's drama, "The Fighting Hope"; Ina Claire in a comedy by Wm. C. De Mille, entitled "The Wild Goose Chase"; Edgar Selwyn, in a picturization of his own success, "The Arab"; Blanche Sweet, in a photo-drama founded on "The Secret Orchard," adapted by Channing Pollock from the novel by Agnes and Egerton Castle; Blanche Sweet in a picture version of the new play by Margaret Turnbull, "The Clue"; Charlotte Walker in "Kindling," and Fannie Ward in a picturization of "The Marriage of Kitty," which was originally written in French by Fred de Gresac as "La Passerelle," and adapted into English by Cosmos Gordon Lennox.

#### ON STAGE AND SCREEN

Katherine La Salle Starts Tour in "Kick In" as Kalem Feature Is Released

The fact that Katherine La Salle is now playing opposite John Barrymore in "Kick In" is of special interest to motion picture exhibitors. Miss La Salle, as has been announced in this publication, recently completed her engagement with Kalem, by whom she was secured to play the role of Hinda in the three-act "Broadway Favorites" production, "An Innocent Sinner."

"Kick In" proved to be one of New York's big successes this season, and has just gone on tour after a long run at the Republic Theater and Manhattan Opera House. "An Innocent Sinner" will be released Monday, May 3, and it is inevitable

CALIFORNIA MOTION PICTURE CORPORATION

## BEATRIZ MICHELENA THE LILY OF POVERTY FLAT

### BRET HARTES

WORLD FILM CORPORATION

## SEE AMERICANS FIRST MADE IN U.S.A. "LIFE'S STAIRCASE"



A "BEAUTY" RELEASE

The season's greatest Novelty Spectacle

Direction of FRANK COOLEY

Featuring NEVA GERBER and WEBSTER CAMPBELL

Release Tuesday, May 11th, 1915

AMERICAN FLYING "A" SCHEDULE:

Monday, May 10th, 1915

### "THE ALTAR OF AMBITION"

A Two Act Political Drama Featuring VIVIAN RICH and cast of stars.

Direction of ARCHER MACMACKIN

Wednesday, May 12th, 1915

### "THE BROKEN WINDOW"

A Comedy-Drama with WINIFRED GREENWOOD and ED COXEN playing leads.

Direction of HENRY OTTO

Distributed exclusively through the United States and Canada by the Mutual Film Corporation.

AMERICAN FILM MFG. CO.  
- CHICAGO -



# FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

Here is some valuable information written by Owen Davis the famous playwright: "A man will learn by his successive failures, unless he is unfortunate enough to save his first play a success. In that case he is apt never to get beyond it. That was my fault. I had never seen a melodrama before I wrote my first one and it was a hit. I hit the target without aiming. I concluded that the arrangement that I had succeeded with must be the form, so for a long time I did nothing else. But a man is not necessarily a bad dramatist because he writes a bad play. The play is to be judged for itself and not for the man behind it. The expert writer who has a failure usually has the wrong theme to start on, or at any rate, a wrong selection of his material. It's all a game and the writer who gives up when he is knocked down is no good. I believe in roughing out a play first and then polishing it. My first script contains about fifty per cent. of what I have in the completed play. The story will be the same, but it has to be revised throughout. Superfluous stuff must be gotten rid of and touches have to be put in here and there. It took me nine months to write 'The Family Cupboard.' They can say what they like about writing in short order, but inasmuch as I probably hold the record for quick-time stage work, I may say with much force that good writing requires a long time for thought." And then those authors who "dash off" one masterpiece after another wonder why their stories do not sell! There is a lesson for the ambitious photoplay author in Mr. Davis's little communication.

## This Is Our Answer.

A lot of letters come to us reading like this: "Why do you spend your time writing for the papers and magazines when you can get dazzling sums, presumably, writing photoplays?" The answer: Once a newspaper man and a writer, always a newspaper man and a writer. There's a fascination about printer's ink and if you have pulled along in the journalistic harness for eighteen years you will pull, more or less, to the end. Then to certain people it is a pleasure to aid others; it is a pleasure to try and help smooth out a rocky road previously traveled by the narrator and to guide the footsteps of others just beginning that journey. We have started quite a number of successful script writers on the proper pathway; to occasionally take this list from the files and give it the "once over" is indeed a gratification. Then again, we are nicely remunerated for editing this department, and, of course, that fact helps along the joy of living. We might make more money doing something else, but we like to help the writers; we think they like to have us help them—at least they so express themselves—and that is the reason why we conduct this department. Thus endeth the second lesson.

## Book Adaptations.

Gilson Willets, author of "The Adventures of Kathlyn," "Your Girl and Mine," "The Lily of the Valley," etc., has been adapting some famous books for the silent drama upon order of the Selig Polyscope Company. The stories were to be adapted for film purposes in short order and Mr. Willets worked day and night upon them. He says: "The work of adapting somebody's else plot for the motion picture is hard and exacting work. Much thought on the part of the adapter is necessary. First, he must wade through hundreds of pages to get the meat of the plot, and then he must transfer that plot to the screen and do it in such a manner that the lovers of the book will recognize the plot in the film story. I believe it is really more difficult to adapt someone's novel to the animated screen than it is to write original work."

## Schools for Acting.

Schools professing to teach the art of acting for the silent drama are, many of them, as great fakes as schools professing to teach the art of photoplay writing. George Spoor, of the Essanay Film Company, was interviewed recently by a Chicago newspaper, and he expressed himself in a forceful manner in attacking these institutions. He says that the Essanay

Company continually receives applications from "graduates" who wish to join motion picture stock companies and that they are invariably of a type not suited for the silent drama. The newspaper devoted two columns recently to an expose of these "schools." The time will come when "correspondence sharks" will no longer be permitted to prey upon gullible people.

## Word from Woods.

Frank E. Woods, president of the Photoplay Authors' League, and editor for the Mutual Film Company script department, in a recent interview said: "Copyrighted books and plays produced in quantity will give place sooner or later to original subjects written primarily or jointly for motion picture exploitation. It has been quite clear from the first that fiction authors will have in practical mind possible picture royalties in the same way they have long figured stage royalties, and they will frame their stories wisely for picture adaptation. Many of them think they are doing this now and have extravagant ideas of the value of picture rights to their books. Eventually they will learn just what is needed and will write especially for the pictures or with the picture rights carefully in view. As for the one and two-reel pictures, issued on regular programmes, I cannot see where they will ever die out. There is the same reason for their profitable existence as there is for the magazine and short story in the printer's world and the sandcastle branch on the spoken stage. There will always be a demand for good short motion pictures." There will also always be a demand for writers of good one and two and three-reel motion picture plots.

## The Middle West.

Does the Middle West lead America in literature? Irvin Cobb declares that it certainly does. In a recent interview, Mr. Cobb, as might be expected from his books of humor, got a new angle on the "old Indiana pie belt" theory, and remarked: "The gold lace collar of America's literary coat is Boston; New York and Chicago are the decorative shoulder straps. But when we get down to fighting we strip off the collar and shoulder straps. California stands for buttons on the tail of the coat. But when you get down to the belt it is in the Middle West and the South." While it is true that the Nicholsons, Rileys, Adams, Tarkingtons, etc., have made Indiana famous in the literary world, we must point to California with pride in the photoplay writing world. It is said that every man woman and child in Los Angeles has or is writing 'em and if you look over the galaxy of writing talent out there headed by Bill Wing, and including hundreds of successful writers, you must take your hat off to the Golden State.

## A Unique Idea.

We think the idea being developed by the Selig Polyscope Company to take a Pullman with photoplay authors out to that dear Los Angeles on July 8, is rather a unique plan in the history of the new literary profession. They have named the Pullman "The Carbon Copy" and promise for \$128 to give more practical instruction in the art of writing scripts than could be gained elsewhere in a year. The statement is not an exaggerated one, at that. Chats with the directors are promised; personal introduction to film stars; and such writers as Gilson Willets will lecture on the photoplay writing art while the Selig Exposition Flyer is en route to the Mecca of Filmland. A lot of successful writers including Edwin Ray Coffin, Lucila O. Parsons, etc., are going and it will indeed be a happy literary family. The Photoplay Authors' League at Los Angeles has called a meeting of the Board of Control to plan special entertainments for the visiting brethren. Write the Selig Polyscope Company for further details concerning the forthcoming journey.

## A Word from the Captain.

Captain L. T. Peacocke, editor of the Peerless Features Producing Company, writes: "I am much bothered by authors sending in adaptations of books and plays, of which they have not even attempted to

secure the rights, and it seems such a pity that they should go to all the trouble of working on subjects that cannot net them any returns. If they would only understand that original ideas are the only things that free-lance writers can hope to get paid for. The book adaptations are done by staff writers. I enjoy your department more and more every week and you are trying to guide the writers in the right direction. I think that these adaptations of time-worn plays, with worn-out plots, will soon be a thing of the past, when big fortunes will have been lost in exploiting them, and then the script writers who can write real original film stories will come into their own."

## The Market Basket.

Howard Irving Young, editor Hellance Motion Picture Corp., announces that the company is in the market for one-reel dramas and that all scripts should be sent to the Scenario Bureau, 29 Union Square, New York City.

Letters daily asking for a list of markets. It is impossible to keep such lists up to date as we have repeatedly asserted. Here are some intimations. Do not submit to unknown concerns. Selig, Universal and Essanay not in general market. Mutual Film Corp. editorial department prefers synopses only. Vitagraph, Lubin, Edison, American, will read scripts providing a self-addressed and stamped envelope is enclosed.

## Hall of Fame.

Giles R. Warren, editor and author, has joined Hellance-Mutual as a director.

It was all a mistake about A. Van Buren Powell resigning as script editor for Colonial. He's right there with both feet.

Herbert C. Hoagland, assistant general manager Selig Company, wrote one of the first books on the art of photoplay writing.

Charles Lippert, of New York, has joined the script writing staff of the Selig Company and is turning out some excellent stories.

## The Photodrama Club.

The Photodrama Club, of Chicago, held a meeting on April 26 in the John Crerar Library hall under the supervision of C. A. Frambers, president, and Clarence J. Caine, secretary. Miss Maibelle H. Justice, enroute from New York City to Los Angeles, recently addressed the club members on the future prospects of the scenario writer. She is now giving some attention to the directing end of the film game. She was made an honorary member of the club. Plans are under way to close the season with a banquet in May to which many invitations will be issued. The headquarters of the club will be moved on May 1 to 3018 West Jackson Boulevard, where correspondence should be forwarded to receive the attention of President Frambers.

## The Tale of Mystery.

The mystery story is being a little overdone. The diamond or the emerald is disappearing too rapidly and clearness is frequently sacrificed for the manner of the disappearance. You must show how the theft was discovered in motion pictures, not who stole the emerald. In the magazine yarn, the plot germ can be covered up by a lot of padding and lead-up stuff but not in the film version. The various processes relating to the disappearance of the precious heirloom, or emerald, or diamond, must be clearly shown. The actual theft of the valuable, its place of concealment, and all the rest must be presented and the suspense comes in as to when or where the goli detective finds the solution. The best kind of a mystery story in Filmland is where the audience is let into the secret, but the characters in the plot are presumably kept in ignorance. It is an old scheme but invariably a good one.

## As It Is Written.

"And they produced it just as written" is frequently heard from the vicinity of the enthusiastic photoplay author whose story has been released. Nine times out of ten—say more than that—the writer is wrong. Few photoplays, whether written by professional or amateur are produced as written. No matter how well the story is

executed the better the director, the less closely will he follow the manuscript. This stuff about following the story as written sounds all right and has been tried out in one or two studios but not with great success. A good director is essentially an artist and no artist can do his best while subserviently following the plans of others. A good director is certain to have new ideas as the filming of the plot progresses—his greater experience is sure to suggest added touches going to make up for added excellence. A good director is never a mere copyist. And then even if the play is produced exactly as written, even if the director can find no artistic alterations to suit his own conception, there comes again the question of the leaders and the length of the film, etc. The cutting room gets in its innings. The film nine times out of ten is too long and must be cut to commercial lengths. Six thousand feet of negative is cut to five or four thousand feet. Twelve hundred feet to one thousand feet, etc. Leaders are nearly always rewritten to a more or less degree, the title is frequently changed, etc. So you see the talk about a script being produced exactly as written must be taken with a grain of salt. Generally a script is produced as it was not written. Sometimes this method is for the better and sometimes for the worst.

## Character Relationship.

The relationship of characters is an often neglected detail in the writing and production of photoplays. Is the young woman the wife or the sweetheart of the brave young hero? Is the old gent with the silk tie just prancing in, the uncle, the father, or the grandfather of the beautiful young girl? Who is this little girl, or this little boy, or this maiden lady? It is important that the audience be given to understand the exact relationship of characters early in the drama or comedy. As many plays now stand, relationship of one or more characters is doubtful and the spectator is going to puzzle and question until maybe the motion picture production is two-thirds run. The writer or the director familiar with the story is occasionally apt to fall into the false conception that the spectator is just as familiar with the plot when the truth is the story comes to the audience a stranger in a strange land. The spectator must be clearly shown. The showing of the entire cast before the action begins will frequently overcome lack of clearness in relationship. That is if the esteemed operator will permit spectators to read the title and cast of characters. Even with this plan confusion of characters sometimes results. The introduction of the leading characters is best and we hope to see this method carried out in all releases short or long. Subtitles can be well employed in explaining the relationship of the characters, and when relationship is straightened out the plot becomes straightforward and more easily understood.

## NEWSY NOTES

The Sterling Film and Camera Company, of 145 West Forty-fifth Street, New York city, is preparing to produce a multiple-reel feature, casting now being under way.

G. R. Ainsworth is acting as special representative for the North American Film Company in Pittsburgh, handling the coming big serial, "The Diamond from the Sky."

The long life that can be expected for really worthy features is well shown by the fact that "Toss of the Storm Country," though a year old this week, is still in constant demand by exhibitors. For that matter this Mary Pickford feature, produced by the Famous Players, is not alone in its claims to long life. "Queen Elizabeth" and "The Prisoner of Zenda," the first two Famous Players features, dating back to almost three years ago, are still excellent booking properties.

"The Foreign Film Corporation," a Philadelphia concern, is the latest organization that is kind enough to offer its stock to the general public. The prospectus tells in glowing terms of the millions that are to be made in motion pictures.




**DANIEL FROHMAN**

Presents for the

## Next Paramount Quarter

### JUNE

MARY PICKFORD	in	"RAGS"
HAZEL DAWN	in	"CLARISSA"
MARGUERITE CLARK	in	"MICE AND MEN"

### JULY

MARY PICKFORD	in	"LITTLE PAL"
JOHN MASON	in	"JIM THE PENMAN"
PAULINE FREDERICK	in	"SOLD"

### AUGUST

MARY PICKFORD	in	"The Dawn of a Tomorrow"
HAZEL DAWN	in	"GAY LORD QUEX"
MARGUERITE CLARK	in	"SEVEN SISTERS"
JOHN BARRYMORE	in	"THE DICTATOR"

Without any doubt, the strongest aggregation of feature attractions ever released within one quarter produced by the

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**Laura Hope Crews**  
By Arrangement with Morris Gest  
in  
**THE FIGHTING HOPE**  
Lasky-Belasco Production

**EDGAR SELWYN**  
in  
**THE ARAB**

**INA CLAIRE**  
in  
**The Wild Goose Chase**

**BLANCHE SWEET**  
in  
**THE CLUE**

**BLANCHE SWEET**  
in  
**The Secret Orchard**

**Charlotte Walker**  
in  
**KINDLING**  
By Arrangement with E. J. Bowes

**FANNIE WARD**  
in  
**THE MARRIAGE OF KITTY**

**JESSE L. LASKY FEATURE PLAY CO.**

220 West 48th Street, New York City

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President

 SAMUEL GOLDFISH  
Treas. and Gen'l Manager

 OSCAR S. DeMILLE  
Director General

*The Releases of*

## Morosco-Bosworth

*on PARAMOUNT PROGRAM  
for the next quarter will be*

"WILD OLIVE," with Myrtle Stedman  
"RUGMAKER'S DAUGHTER,"  
"SOCIETY PILOT," with Leonora Ulrich  
"NEARLY A LADY," with Elaine Janis  
"MAJESTY OF THE LAW," with George W. Fawcett

Besides these pretentious productions, the Morosco-Bosworth Studios are preparing for still other releases of equal merit.

**OLIVER MOROSCO  
PHOTOPLAY COMPANY**

In association with

**BOSWORTH, Inc.**

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## PARAMOUNT PICTURES CORPORATION



was organized with a definite policy, to inaugurate certain ideas in the film industry.

Paramount originated and first advocated the ideas of:

**A Regularly Released Feature Program**  
**Longer Runs**  
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The releases for the next quarter are of unprecedented superiority. Read the list in the accompanying announcements of Paramount producers.

*Paramount Pictures Corporation*  
ONE HUNDRED AND TEN WEST FORTYFIFTH STREET  
NEW YORK, N.Y.



## FEATURE FILMS

## "THE WILD ENGINE"

An Episode in "The Hazards of Helen" Series. Produced under the Direction of J. P. McGowan and Released by the Kalem Company May 8. Featuring Helen Holmes.

This episode has a smashing big climax that will not fail to thrill even the most blasé. It is nothing more or less than pretty little Helen Holmes riding off the end of an open drawbridge on a motorcycle traveling at a high rate of speed. The picture is also remarkable for the able manner in which the suspense has been sustained; and one does not know until the very end whether her strenuous endeavors and enormous risks have been successful or taken in vain.

The story is exciting throughout. An engineer in running his engine off the turntable is struck by a broken electric-light wire and knocked senseless from the cab. The runaway engine, gradually increasing its speed, runs out on the main line, and there is great danger of a head-on collision with a passenger train and an excursion train loaded with women and children. The train dispatcher telegraphs Helen, the operator at Lone Point, to flag the passenger and try and warn the excursion train. Helen thinks quickly, and, not taking time to wait for the passenger train, sticks a red flag in the track with an explanatory note, and, seizing a motorcycle, speeds away to head off the excursion train. The up-passenger makes the siding just in time to allow the runaway engine to pass; and Helen, speeding down the track on the motorcycle, reaches the drawbridge just as it is being raised to allow a United States torpedo boat to pass through. It is too late for her to shut off the power, and, increasing the speed, rides off the end of the open draw. Landing far out in the river, she swims ashore, and is just in time to save the excursion train. Then taking an engine, she pursues the runaway, and, after an exciting chase, finally overtakes and manages to stop it. This is a thoroughly good picture all the way through, well conceived, ably produced, capably acted, and excellently photographed.

**For Cash** (Victor-Universal, May 8).—Warren Kerrigan is featured in this two-part picture, and therefore it is needless to state that it is well acted throughout. An artist, sketching in the country, falls in love with his model, a true child of nature. Later her father dies, and she is left in the care of a hypocritical guardian, who tries to force her to marry a wealthy man merely for his money. The artist is not permitted to see her, and his great grief causes him to sink in the social scale until he is little more than a vagrant. But Fate is kind to him, for he accidentally meets the girl, and the usual happy ending follows. Vera Nilson played the girl acceptably.

## PATHE EXCHANGE RELEASES

## Week of May 3:

New Episodes of Elaine, No. 19.  
Pique, Pictureque Italy, Scenic.  
A Study in Insect Life, Edu.  
Colonel Heena Liar Signs the Pledge, Com.  
Old Andalusia, Pictureque Spain, Scenic.  
Unfounded Jealousy, Dr.  
Pathe Daily News, No. 36, 1915, Top.  
The Fairy No. 4, The Love Liar, Balboa.  
Just Tramps, Com.  
Pathe Daily News, No. 37, 1915, Top.

## EDGAR LEWIS

Producer of  
The Littlest Rebel The Thief  
Northern Lights Samson  
Capt. Swift The Gilded Fool  
The New Governor  
In preparation: The Plunderer

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In Preparation—"THE OTHER SIDE," "DOBBINS"

PERCY HELTON ★ "THE WAIF"

The Fairy and The Waif Justave Frohman Program

HELEN LYON MERRIAM

Engaged for the Next Justave Frohman Program

## JAMES O. BARROWS

Directed by Justave Frohman in "THE ABBE'S NAP"

Original Pictureque Comedy—18 Minute Playlet by MARIE HUBERT FROHMAN.

## LICENSED FILM RELEASES

## Monday, May 3.

(Bio.) Toys of Destiny, Dr.  
(Edison) (No release this date.)  
(Esa.) Sue, Dr.  
(Kalem) An Innocent Sinner, Three parts, Dr.  
(Lubin) Road of Strife, Series No. 5, "No Other Way," Dr.  
(Selig) The Reaping, Two parts, Dr.  
(Selig) Hearst-Selig News Pictorial, No. 35, 1915.  
(Vita.) Cui's Sister, Com.

## Tuesday, May 4.

(Bio.) Black Sheep, Two parts, Dr.  
(Edison) Cartoons in the Kitchen, Com.  
(Esa.) The Prodigal, Three parts, Dr.  
(Kalem) "Ham's" Easy Way, Com.  
(Lubin) The Twin Sister, Com.  
(Lubin) Curses! Jack Dalton, Com.  
(Selig) An Arizona Woe, Western drama.  
(Vita.) A Child of the North, Two parts, Dr.

## Wednesday, May 5.

(Edison) Jack Kennard Coward, Dr.  
(Esa.) The Path of "The Galloping Pilgrim Who Kept on Galloping," Com.  
(Kalem) The Chirruping Swindlers, Episode 15 of the "Girl Detective" Series, Two parts, Dr.  
(Lubin) Who Violates the Law? Three parts, Dr.

(Selig) Her Career, Dr.  
(Vita.) A Lily in Bohemia, Com.

## Thursday, May 6.

(Bio.) The Master of the Sword, Dr.  
(Esa.) How Slippery Slim Saw the Show, Com.  
(Lubin) Such Things Really Happen, Two parts, Dr.  
(Selig) Safety First, Com.  
(Selig) Hearst-Selig News Pictorial, No. 36, 1915.

(Vita.) The Park Honeymooners, Com.  
Friday, May 7.

(Bio.) Masked Fate, Com.-Dr.  
(Edison) With Bridges Burned, Three parts, Dr.  
(Esa.) His Regeneration, Western drama.

(Kalem) The Actress and the Cheese Hound, Com.  
(Lubin) The Spy's Sister, Dr.  
(Selig) The Strategist, Com.

(Vita.) The Vanishing Vault, Com.  
Saturday, May 8.

(Bio.) A Day's Adventure, Dr.  
(Edison) A Bad Dog's Story, Dr.  
(Esa.) Thirty, Two parts, Dr.  
(Kalem) The Wild Engineer, Episode No. 28 of the "Hazards of Helen" Railroad Series, Dr.  
(Lubin) The Busy Bell Boy, Com.  
(Selig) The Lion's Mate, Dr.  
(Vita.) The Breath of Araby, Three parts, Broadway Star Feature, Dr.

## UNITED FILM RELEASES

## Monday, May 3.

(Ideal) Avarice, Two parts, Dr.  
Tuesday, May 4.

(Superba) The Trunk Mystery, Com.  
Wednesday, May 5.

(Empress) The Shop Nun, Two parts, Dr.  
Thursday, May 6.

(Luna) Louisa's Battle with Cupid, Com.  
(Starlight) The Fortune Tellers, Com.

Friday, May 7.  
(Premier) The Other Girl, Two parts, Dr.

Saturday, May 8.  
(Lariat) Told in the Rockies, Two parts, Dr.

## MUTUAL FILM RELEASES

## Monday, May 3.

(Amer.) One Summer's Requiem, Two parts, Dr.  
(Keystone) (Subject not yet announced.)

(Rel.) The Mission of Morrison, Dr.  
Tuesday, May 4.

(Beauty) The Face Most Fair, Dr.  
(Maj.) Her Grandparents, Dr.

(Thau.) Monsieur Nickola Dupree, Two parts, Com.-Dr.

Wednesday, May 5.  
(Amer.) When Empty Hearts Are Filled, Dr.

(Broncho) The Spark from the Embers, Two parts, Dr.

(Rel.) The Baby, Com.-Dr.  
Thursday, May 6.

(Domino) The Man from Nowhere, Two parts, Dr.

(Keystone) (Subject not yet announced.)  
(Mutual Weekly) No. 18, 1915.

Friday, May 7.

(Beauty) Dreams Realized, Dr.  
(Faust) A Scientific Mother, Com.

(Kay-Bee) The Kite, Two parts, Dr.  
Saturday, May 8.

(Keystone) (Subject not yet announced.)  
(Rel.) The Old Rhombus, Two parts, Dr.

(Royal) That Doggone Serenade, Com.

## UNIVERSAL FILM RELEASES

## Monday, May 3.

(Imp.) The Blank Page, Dr.  
(Joker) She Winked, Com.

(Joker) A Trip to Cairo, Edu.  
(Victor) For Cash, Two parts, Drama of Romance.

Tuesday, May 4.

(Gold Seal) The Path of Her Fathers, Three parts, Drama of the Ghetto.

(Nestor) Caught by a Thread, Com.  
(Rex) (No release this week.)

Wednesday, May 5.

(Animated Weekly) No. 165.  
(Lemmie) The Little Girl of the Attic, Two parts, Civil War, Dr.

(L-Ko) Father Was Neutral, Com.  
Thursday, May 6.

(Big "U") Roses and Thorns, Dr.  
(Rex) Rene Hazard Journeys On, Two parts, Heart Interest, Dr.

(Sterling) Counting Out the Count, Com.  
Friday, May 7.

(Imp.) Tony, Dr.  
(Nestor) Almost King, Two parts, Com.

(Victor) Father's Money, Com.-Dr.  
Saturday, May 8.

(Bison) The Blood of His Brother, Two parts, Mining-drama.  
(Joker) The Runaway Auto.

(Joker) Fighting the Hookworm, Edu.

The Atlanta, Ga., offices of the George Kleine interests will move the last day of May to new quarters at 71 Walton Street, in the Moore Building.

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You: Well, whatd'ya want?  
Us (from Las Vegas, N. M.): See that Burro grazing over there?  
You (peered): Yeah, whataboutit?  
Us: 10 years ago that Burro was a mere Jack-rabbit.  
You: ?????????

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## REVIEWS OF LICENSED FILMS

**Knocking the Lunch Counter** (Kalem, May 11).—A single-reel film comedy featuring Hamilton Lewis and Bud Duncan, in which they get a job as lunchmen in charge of a railroad lunch room. They conduct the business in such an atrocious manner that the customers mutiny and after a riot in which the place is wrecked, Ham and Bud just escape with their lives. They appropriate a hand car, and effectually manage to distance their wrathful pursuers.

**To Have and to Lose** (Biograph, April 22).—A good strong Western story well conceived and well acted by Isabel Hes, Walter Newburn, and Frank Worren, in which a lone prospector thinks that he has found the girl of his dreams, but in the end is forced to relinquish her. While traveling in the Western mountains a husband and wife become separated. The girl is found by a lone prospector, and taken to his cabin, where she remains several days. The prospector is searching for her husband, and she is about to succumb to his ardent pleas, when he accidentally discovers the husband in a dying condition. For a moment he is tempted to leave him die and seize his happiness, but decency conquers, and he carries him home and nurses him back to health. Such self-sacrifice should be rewarded, but the picture closes with the husband and wife riding away, leaving the prospector to his loneliness.

**When Hearts Are Young** (Biograph, April 23).—The perversity of youth is the theme of this single-reel picture dealing with the love affairs of six people. A widower with a daughter and a widow with a son, are engaged to be married, but do not desire the children to learn of it. They also desire that the boy and girl shall fall in love with each other, and therefore strenuously oppose the match. The young couple, with the perversity of young people when they are thwarted in their desires, run away and are married. Immediately following the widow's gardener and the widow's housekeeper do likewise, and the picture closes with the suggestion that the middle-aged couple will not long maintain their state of single blessedness.

**The Idol of Fate** (Selig, April 23).—Had the basic idea in this picture been properly handled it would have been an exceedingly good picture; as it is it fails to be either convincing or impressive. It has for its theme the mysterious workings of fate, and shows upon what little things momentous changes in life are sometimes based, but the whole effect is spoiled by showing Fate as an animated idol with thought, feeling, and expression. The acting was acceptable, and the direction and photography good.

**Heart-Stricken News** (Selig, April 23).—Interesting news events of the week including a large bark ashore forty miles off its course; a peasant given by the school children of Los Angeles in honor of Hans Christian Andersen; Grace Darling, the Heart-Stricken news reporter, visits Leland Stanford University; an inventor making a test of his new airplane just before the fall which killed him; the new traveling wagon of the suffragettes on its arrival at City Hall, New York City; an accident on the elevated railroad, New York City; the woman's indoor golf championship at Chicago; Billy Sunday calling on Mayor Mitchell; the English volunteer patrol guarding coast towns against attack by Zeppelins; the flag of France flying over the United States steamship Dacia as she lies at anchor in the harbor of Brest; French recruits being whipped into shape by the drill masters; a French ship sunk by a German submarine; houses working on the new "Farm of the Future" at Plandora, L. I.; William Hale Thompson, Chicago's new mayor on an outing.

**Home in Wales** (Essanay, April 23).—A single-reel comedy with a somewhat unusual theme. A down and outer takes the place of a wax figure, which has been delayed in shipment. The supposed figure is hired by a restaurant keeper, and the down-and-outer, who has not had a decent meal in weeks, causes all kinds of amusing mix-ups by stealing food from the guests' plates. The picture has a rather luxurious ending for a comedy, however, for one sees the supposed wax figure cast into the icy waters of the ocean, and gradually sink to the bottom of the sea. Wallace Berry did a good bit of work as the wax figure.

**The Face at the Window** (Selig, April 21).—A good detective story, in which the suspense is well sustained until the end. A father and son quarrel, and later the father is murdered by an enemy. The son, walking in his sleep, is discovered over the dead body, and for a while it looks bad for him. But a detective discovers the finger prints of a man with one finger missing, and he is soon traced to a hotel. There, as the room is being raided, the man jumps from the window and is mortally injured. He confesses, and states that ten years ago the murdered man had altered the books in the office where they worked together, as a result of which the murderer had served ten years in prison for embezzlement and had committed the murder in revenge.

**The Taming of Rita** (Vitagraph, April 19).—A charming little drama dealing with the well-known and overworked Shavian theory, in which a young girl, very much of a tomboy, is banished to the country in order that she may not jeopardize her sister's chances of winning the catch of the season. The young girl falls in love with a farm hand, who later proves to be the wealthy young man her sister had set her cap for. Margaret Gibson and Jack Mower are very pleasing in the two feature parts. Written by Mary A. Koller and produced under the direction of Ulysses Davis.

**The Actress and the Cheese Wound** (Kalem, May 7).—A single-reel comedy of what has come to be known as the "rough-house" type, a comedy that depends largely on physical violence for its humor. An alleged comedian thief endeavors to steal a supposedly valuable dog from an actress; and it is his numerous unsuccess-

ful attempts, with the resultant knocking down and jumping up again, of the various members of the cast, that is supposed to furnish the laughs. It is a slapstick work of the crudest nature, yet there are people who will find it amusing.

**The Mystery of the Silent Death** (Essanay, April 19).—A well-worked out single-reel mystery story written by Edward T. Lewis, Jr., which furnishes Beverly Harzo with an opportunity to do some good acting of a tragic nature. Her mother and brother have recently died mysteriously, and, suspicious of foul play, she consults an expert detective, who deduces that they were murdered by the girl's stepfather in order that he might acquire his deceased wife's fortune. He lacks proof, however, and, fearing that the next attempt will be on her life, warns her not to sleep in any room but her own. Soon she tells him that her stepfather has ordered her to sleep in the room in which her mother and brother died, and the detective, taking her place, discovers a deadly gas coming from the open fireplace. He finds the stepfather in the cellar generating this deadly, colorless, odorless gas and forcing it up the chimney. The criminal is apprehended, and, of course, the detective marries the girl. Albert Roscoe as the detective was capable and convincing.

**The Gutter-snipe** (Vitagraph, April 21).—Elaine Sterne has written a thoroughly interesting story, which has been most ably produced by William Northrup. Old Peter Van Nars, though too poor to keep the place up, lives the old family estate in the hope that he will some day discover a missing chart that will show where the valuable family jewels were buried by an ancestor. He deceives his blind son, Victor, as to the financial condition, but at last he comes on a destitute that he is forced to sell some of his books. While on this errand he meets the Gutter-snipe, a homeless, dirty, uncouth little girl of bewitching beauty. He takes her home and provides for her. His nephew is trying to buy the old place in the hope that he will be more successful than his uncle in discovering the treasure. In repelling his advances the Gutter-snipe throws a book at him, and the missing chart drops from between the leaves. The nephew mistakes it, but is discovered that night by the Gutter-snipe clinging up the treasure. Her screams bring assistance, and the nephew is led off to jail. Lillian Walker, Charles Kent, Darwin Karr, and Harry Northrup handled the principal parts capably.

**Wassail-Be! News Pictorial, No. 20** (Selig, April 19).—The effect the bulletin reports of the Willard-Johnson fight had on a New York crowd; the spectacular street parade part of the bitterly-contested Chicago mayoralty campaign; Vice-President Marshall reviewing troops at the Panama Pacific Fair; the beginning of the racing season at Bowie, Md.; a New York factory fire; Easter parades on Fifth Avenue and at Atlantic City; a large ashore on Easter morning in a racing blizzard off the Massachusetts coast; and the foreign news included views taken at the big German aeroplane station near the Russian front, and some exclusive views by Selig's staff photographer Wallace, of the German cavalry, charging into a woods, dismounting, and advancing on foot, and later hurriedly retreating against the reforming foe. The war views especially were most commendable.

**The Conversion of Smiling Tom** (Selig, April 20).—In continuation of the pleasantly clear and sunny "Western" typical of the Tuesday Selig release date, the present one-reel drama—it would be melodrama in any other locale—but custom has taken liberties with this location—shows a widow threatened with the foreclosing mortgage. Two bad men, Smiling Tom and one of them, arrive, and on hearing the widow's tale give her the money. In order to even up matters, however, they catch the gentleman with the mortgage, and are also trying to make love to the daughter, and take the money away from him. Then comes the posse, and the two gentlemen of wit would be shot but for the daughter, who persuades the head desperado to give himself up. The acting is acceptably good, and the picture has a few blunders present to mar an even production.

**Nearly a Scandal** (Edison, May 12).—What is acknowledged to miss the cannot, of course, be exciting; but that it may be ludicrous is proved in this one-reel effort produced by Charles Roscoe and written by J. R. Hungerford. It features Arthur Housman, William Wadsworth, Jessie Stevens, and the lanky Caroline Rankin. The story tells how a country couple, two of the principals, and the other two, an eloping couple, become quite confused in a film that is run slowly while taking and that jerks its characters, expressionless, across the screen.

**His Princess Princess** (Edison, May 15).—Margaret Prussing proves her entire Americanism by the simple, natural and humorous way she comforts herself before the camera; a contrast, by the way, to the others, who seem to have imbibed some of the foreign settings and names into their actions. It is a sort of Cinderella plot, in which the princess dresses as a maid and obtains work at the tavern. There she meets the prince who was to have married; and, as they fall in love, it is easy enough to return to her palace and be wedded there with ceremony. The Edison people delight in these presentations of royalty, and they have gone in for uniforms and starched action without restraint. Director Castle is responsible for a satisfactory, if not thoroughly new version.

**Just Look at Jake** (Lubin, April 17).—Shannon Pitts, the author, sets little original laughable touches wherever rendered possible in the natural advancement of the plot. The laughs are not of the slapstick kind. The cast combines good character acting with a fine scenario. The plot calls the plumber to the wedding house to repair a leak that drips onto the altar. The young doctor, who should have married her, uses this as a delay, and manages to so arrange it that he marries the girl instead of the "Raggy" boy whom her father selected. Both Walter Law and Charles Kelley took unusual advantage of the parts offered them, although the work of the stellar couple, Joseph Kaufman and Ethel Clayton, was also up to its usual mark.

**The Man Who Could Not Sleep** (Edison, May 20).—Marc Kwan has written a single-reel story that has a somewhat unusual theme, although it fails to furnish such a capable actor as Marc McDermott with an opportunity commensurate with his well-known ability. A woman is hated before a judge charged with sleeping in the park and is sentenced to ten days in jail, whereupon she gives voice to the wish that he may never be able to sleep again. He increases the sentence to thirty days, and that night is seized with insomnia. He cannot get any sleep, and, when he is almost exhausted, causes the woman's case to be investigated, and finds that his sentence was unjust. He grants her a pardon, and immediately sweet sleep returns to him.

## "Graustark" Made Author Rich; Story Thrilled Many Millions

George Barr McCutcheon comes of a family that makes its living by dreaming. It is a distinguished family and the works of the McCutcheon boys are known all over the world. For they dream dreams of stories, paintings, cartoons and books.

Many dreams had been dreamed by George Barr McCutcheon before he finally happened on that most wonderful and beautiful of them all—"Graustark." Mr. McCutcheon had been writing for a number of years. He had written a great many successful short stories and several novels. He took a vacation and went to Europe. He did not follow the tourist route, but sought out those picturesque villages that are known to but few. Then he found that most wonderful of all mythical countries—"Graustark."

Naturally Mr. McCutcheon chose an American for his hero. This young Grenfall Lorry is of the type that everyone loves. He is of the daringly romantic kind that follows the beautiful princess of his dreams to the furthest parts of the earth. Millions of persons read of the adventures of Grenfall Lorry in "Graustark." In fact, the novel was declared to be the most popular ever published in America.

ESSANAY saw the possibilities of "Graustark." Mr. McCutcheon also realized the value of his story. Many other large film companies had angled for this great feature. Mr. McCutcheon, however, was not after money alone. He wanted to be assured that "Graustark" would be given the greatest production of any photoplay. ESSANAY convinced the author. And that's a pretty hard thing to do. You will be convinced beyond a doubt when you see this remarkable drama. It is in six acts and every act is a continuous thrill.

"Graustark" is the first of the big ESSANAY FEATURES, released April 26. All of these features will be released through the new Vitagraph-Lubin-Selig-Essanay Company. The branch offices where the exhibitor can book direct are located at the following addresses: New York, 1600 Broadway; Chicago, S. E. Corner Adams and Wabash, Chicago Business College; Atlanta, 75 Walton St.; Kansas City, 12th and Walnut, Boley Bldg.; Dallas, 1900 Commerce St.; San Francisco, temporary address, C. B. Price, Hotel Stewart.

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## REVIEWS OF FEATURE FILMS

## THANHOUSER'S NEW PROGRAMME

Three Pictures Produced Under the Personal Supervision of Edwin Thanhouse.

**Monsieur Nikola Dupree (May 4).**—In accordance with the determination to live up to a consistent grade of films, pay no cast is given and the story is allowed to unfold on its own merits. That it has what is generally known as a punch, which in this case means a surprise element, is sure. Its principal character is a Mephisto-like figure which fits about very much as did the leading character in "The Devil," some years past. What, however, we are persistently led to believe is the Devil both by script intention and treatment on the part of the director, turns out to be quite another character, wherein lies the unexpected.

Incidentally the offering is a sort of seeing New York picture, for it takes in a good many of the city's prominent sights. Otherwise it is an average offering, with the work of Ernest Ward with his Satanic impersonation in pleasant relief.

In reality this mysterious person is shadowing a young painter, his far-off relative, to ascertain whether he is worthy to inherit the mysterious one's large fortune. The impression that the audience gets when he lends him money at the gaming table, is that he is trying to buy his soul, on the order of what happened to Faust. It all turns out for the best, however, in that the well meaning, if well disguised relative also helps mend an apparently hopeless love affair.

**Their One Love (May 3).**—Not a written explanation more the film from beginning to end. There are, it is true, several letters to be read, but except for that and a changing calendar to denote the lapse of years nothing extraneous to the picture action halts the self-instructing action. Of course it is rather simple. It presupposes two twin sisters—the Fairbanks twins—who are in love with the same young officer who is called away by the outbreak of the Civil War. Each intends to sacrifice herself that the other may have the man she herself covets. But the news of his death is borne to them and they are shown, white-haired, true to his memory. The war scenes are taken at night and show as pretty and strikingly illuminated scenes of their kind as have yet been done. In connection with well placed white fire and explosive of every kind, they made some striking silhouette tableaux and views. The film ran a thousand feet.

**The Actor and the Babe (Folstoff, April 18).**—The reason for naming these pictures by so jocular sounding a name is quite apparent when it is learned that only comedy is to be released under this brand, and if one may judge, good comedy. For it is high-class material that depends largely on clever situations and legitimate comedy acting. The inserts are well and tastefully arranged and it is, as well, nicely produced. It relates the story of a farmer who goes to town to see the sights. An actor, on a bet, goes to the home town of the visiting country gentleman, and makes up as the farmer. As his double has played poor poker and lost at love, the deceiver takes advantage of it to win a lot of money and to make a favorable impression on the girl. Then, when the metropolitan visitor arrives back home he is surprised with a huge wad of money and the affection of the girl, while the actor leaves happy in having won the bet. The acting was consistently good.

## "STATION CONTENT"

Two-Part Romance Drama Directed by F. A. Kelsey and Released April 10.

The Man ..... Wallace Reid  
His Wife ..... Catherine Henry

While there may not be any great element of newness, whoever selected this scenario, saw therein big possibilities for an almost ideal development towards a big climax, and so ordered it produced. It follows closely the usual technical manner of production, but it also rises so imperceptibly and consistently to a long sustained climax that it cannot but be acceptable to all, while to the less sophisticated it will doubtless be one of the thrilling pictures of their screen experience.

Firstly, there is happiness registered by means of a wife and child and the telegrapher husband and the association of admiring train employees who bring the little one toys and trinkets. Then sadness is registered with the death of the child.

The second phase develops with the man, with no ties to bind, who rises to the position of superintendent and neglects, correspondingly, his home obligations. His wife plans an elopement with a former sweetheart and then comes the sustained climax. The elopers are forced to alight at a junction, and having four hours to wait for a delayed passenger train, walk back to the "Station Content" where she used to live. The sight of old toys long forgotten brings back old memories, and one is led to hope that she would have abandoned the rash heart hunch anyway, but to make doubly sure, the key begins to click just then and she learns of the runaway dynamite-freighted car. Quick switching, flagging of the special train and the explosion of the dynamite car ensue, while her husband alights from the saved special.

Perhaps a little more attention to railroad details would make this part of the film seem more real; it is quite possible the same might be said of the other parts

of the story in lesser degree, but at any rate above these minor trifles, beyond the clear work of the cameraman and the satisfactory acting, was the wholesome sentiment and agreeableness of the offering as a whole.

## "KILLED AGAINST ORDERS"

Three-Part Edison Drama Produced by Langdon West. Written by Mary Hider and Released March 29.

Ordanah ..... Miriam Nesbitt  
Her Father ..... Robert Brower  
"Slim" Harris, his partner ..... Frank Tracer  
The District Attorney ..... Sigel Cooper  
The Store Detective ..... Alan Collins  
The Scheming Lawyer ..... Robert Kerris

Exhibitors want this sort of a photoplay because it is not only well done but it is holding. There is not, as so frequently is the case, however, a crescendo note that rises from a somewhat slow start, but here is the complete life episode that starts strongly, utilizes a commanding incident for its middle reel and ends with another telling phase for its final moments. That it is this even product of the producer's art is firstly attributable to the excellence of the script and next to the acting.

Miriam Nesbitt, in not too youthful a role, can hold her own with the best on the screen. The same may be said of Sigel Cooper. Where the producers have exhibited the most judgment is in allowing these excellent actors to make up as a girl of about thirty and a district attorney of judgment rather than of youthful years. Together with Robert Brower as her father, and the minor characters mentioned above, it is such a casting as only intelligent selection from a competent stock company may accomplish.

The characters laid down at the very start are the daughter of the man who earns his living by thievery. His double life is connected with a gang. When the daughter meets the district attorney, the father decides to cut out his illicit occupation at her request. He stipulates "one more job." The police are "on." He is captured, and tried for the murder of the house owner. The district attorney prevails upon the girl's love, and persuades her to testify a certain way. Thus her father is sentenced for life, by which the attorney achieves his political advancement. The girl swears revenge. She joins the gang and the next reel is devoted to her clever blackmailing scheme. The attorney is called in as the department store's representative in the girl's clever scheme, and by this time the otherwise successful man realizes that he loves the girl. His first move is to go to the Governor and obtain her father's pardon. Then she accepts him.

The scenes were actually taken in a department store by the new methods of lighting. Those and the magnificently handled lighting and effects in the robbery and shooting are the director's principal claim to individual achievement, although the picture throughout bore the noticeable evidences of purposeful direction.

## "THE WATCHING EYE"

Third of the New Exploits of Elaine Released by the Pathe Company April 10. Directed by L. D. and T. W. Wharton. From Arthur B. Reeve's Stories.

Elaine ..... Pearl White  
Kennedy, detective ..... Arnold Daly  
Jameson, his assistant ..... Creighton Hale  
Wu Fung, Chinese criminal ..... Edwin Arden  
Long Sin, his inferior ..... William Hale

The Elaine series continues to stand for all adjectives meaning new, novel, ingenious and plot-revolutionary. Its enactment likewise means excitement, breath-taking adventure and the rest of the superlatives that express the intense sense of these high tension detective thrillers. Possibly the has been said before, but as it still holds true in the new series—indeed nothing but strength has been added to the producing end of it—why it seems not unfair to repeat it.

What is further—we had missed several instalments prior to this one—it is unalterably clear. So that one may at once jump into the full meaning of the fact that Elaine has disappeared and that the Chinese criminal and his assistant are in search of treasure left hidden by the clutching hand. Kennedy and his assistant, of course, are on their trail. Kennedy has the real key to the treasure and he leaves it with the aunt. An almost nude figure steals from the strange Oriental ornament and takes the key from her while she sleeps. It is most dramatic. Later we see the Chinese in possession of the fabulous jewels. They hide them again, however, and proceed to lay a trap for Kennedy and assistant. The latter are, it is true, trapped in a burning barn, but naturally they have no trouble in escaping and trail the Chinese to the cave lair. The Orientals are chased away after some adventures in which Creighton Hale lost a fine suit of clothes falling in some lime laid as a trap by the crafty Chinese, and finally Kennedy recovers the treasure. The girl, however, is still missing.

Audiences will particularly find none of the crudeness which they have probably become accustomed to associate in films with this race. Both Edwin Arden and W. M. Hale are not only thorough "Chinks," but the "supers" are, for the most part, the real yellow-skinned, furtive-eyed article.



Edison Features—"Strength, not Length"



## The Gifted Pair—Miriam Nesbitt and Marc MacDermott

in a skilfully plotted

## 3-ACT FEATURE OF APPEALING LOVE AND POLITICAL INTRIGUE—"HER PROPER PLACE"

With the sincere appeal—the unfailing heart warmth such a theme always excites when truthfully drawn—Miriam Nesbitt, in the role of the sister who stifles her silent love, gives up her lover to her younger sister, sacrifices all for her family, reaches out to a world audience who feels the truth of such a lonely character and such a situation because they meet it daily. Tragic indeed is this simple theme, but most adroitly does the dramatist weave it into a refreshingly new and absorbing plot in which is dragged the girl's "king," Senator Northrup (Marc MacDermott), in a political scandal, adding tenacity to sympathies already well drawn upon.

"Her Proper Place" is a type of the true-to-life features which Edison realizes must be given the screen now that plays of artificial thrills have palled upon blasé audiences—the features a theatre can book and hold a growing patronage from week to week—and all in the regular service.

Margaret Prussing, Herbert Prior and Pat O'Malley in the 3-act "The Struggle Upward." Released Friday, May 14th.—2000 feet.  
Margaret Prussing in "His Peasant Princess." Released Saturday, May 15th.—1000 feet.

Augustus Phillips and Beale Learn in "An Innocent Thief." Released Tuesday, May 11th.—1000 feet.

Waddy and Arty (Wadsworth and Housman) in "Nearly a Scandal"—comedy. Released Wednesday, May 12th.—1000 feet.

Thomas A. Edison, Inc., 267 Lakeside Ave., Orange, N. J.

*Selig*

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"INGRATITUDE OF LIZ TAYLOR." A two-part Selig comedy-drama with true heart throbs. Little Jimmie, and his dog "Sport," work overtime for Dan Cupid, and then the lad ponders on woman's ingratitude. Released Monday, May 10.

"THE YELLOW STREAK." Selig drama in one reel. How retribution came to Ed Merritt. Released Tuesday, May 11.

"LAST OF THE STILLS." Selig drama in one reel. A romance of moonshiners. Released Wednesday, May 12.

"A MATRIMONIAL BOOMER-ANG." Selig comedy in one reel, in which the arrows of love are stolen. Released Friday, May 14.

JUNGLE-ZOO WILD ANIMAL PLAY, in one reel, containing the essential punches. Released Saturday, May 15.

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George Ade's Most Successful Comedy. With Ethel Clayton and George Soule Spencer. Direction—Harry O'Neil.

Week of May 17—VITAGRAPH'S

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Cyrus Townsend Brady's Masterpiece of Unique Romance. With Edith Storey and Antonio Moreno. Direction—Harry Davenport.

Week of May 24—ESSANAY'S

"The Slim Princess" 4 Parts

By George Ade. With Francis X. Bushman and Ruth Stonehouse.

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"The Rosary" 5 Parts

Edward E. Ross's soul-stirring intense drama. With Kathlyn Williams and her supporting company.

Week of June 7—LUBIN'S

"The Sporting Duchess" 6 Parts

Geoff. Raleigh's Successful Comedy Drama. With Rose O'Neil and Ethel Clayton, supported by George Soule Spencer. Direction—Harry O'Neil.

Week of June 14—VITAGRAPH'S

"The Sins of the Mothers" 5 Parts

The Powerful \$1,000,000 Vitagraph-Evening Sun Prize Contest Scenario Winner. With Earle Williams and Anita Stewart. Direction—Ralph Ince.

Week of June 21—ESSANAY'S

"The Crimson Wing" 6 Parts

By H. O. Chatfield-Taylor. With E. H. Calvert, Beverly Bayne and Ruth Stonehouse.

Week of June 28—SELIG'S

"The Millionaire Baby" 5 Parts

From Anna Katherine Green's Fascinating Mystery Story. With Harry Monty and John Charles.

Week of July 5—LUBIN'S

"The Valley of Lost Hope" 5 Parts

By Shannon Pitts. With Romaine Fielding. Direction—Romaine Fielding. Elaborate Spectacular—Drama.

Week of July 12—VITAGRAPH'S

"Crooky Scruggs" 5 Parts

The Comedy of Innumerable Laughs. By Paul West. With Frank Daniels. Direction—C. J. Williams.

Week of July 19—ESSANAY'S

"The White Sister" 5 Parts

With Viola Allen, the world famous actress, in her greatest success.

Week of July 26—SELIG'S

"A Texas Steer" 5 Parts

Charles Hori's greatest American Comedy, in which Tyrone Power, the distinguished actor, assumes the leading role of "Maverick Brandt."

## LICENSED FILMS

**Hunting a Husband** (Vitagraph, April 20).—Though it is somewhat trite, this is a pretty love tale set to a humorous plot motif. It takes the case of a girl arriving at a Western ranch—her only relative, you know—and, of course, the aim of the girl and her good looks, when they expected a mere child, surprise and put on uneasy footing the entire ranch. Finally the boss himself is made to discover that he is in love with her. It ends happily. Alfred Vachon and Jane Novak take the principal parts.

**Strictly Neutral** (Vitagraph, April 20).—The present conflict, one may surmise, is the cause of being of this one-reel funny mixture. Not only is it put on with vim—and a dash of red pepper—but it is superbly acted by the best of the Vitagraph fun-makers. Flora Finch, Kate Price, Jay Livingston, Big Star, George Brown, Jack and William Gross and Emma Stone. The script is attributed to Donald I. Buchanan, while C. Jay Williams directed. The action takes place in the servants' quarters of an extensive home, and presents the division of forces, for such domestic are usually of all nations, which occurs with the declaration of war. After a riotous dance has been done, the boss smooths out difficulties and they abide by Uncle Sam.

**Booker's Baby** (Vitagraph, April 20).—One reel seems to be ideally adapted to feature motion that might otherwise tire. For this offering brings its audience laughing from first to last. It is riotous good fun; and it is another comedy featuring Sidney Drew and his wife. A good deal of praise should go to Paul West, the author, who has devised the clever script. For when all is said and pictured, a comedy without a good script is like a story-teller who forgets his story. To get a seat on the over-crowded cars, the clerk buys a big china baby, and sets the seat and adventure a-plenty. This, however, proves a decided disadvantage when the girl he wants goes him with a baby in his arms. The episode shows him rocking his own child, a rather pessimistic view of married life.

**Heart-Selling News Pictorial No. 21** (April 16).—Interesting news events of the week, including (argued) picture of the United States Coast Artillery, the arrival of General Huerta in New York city; a trained police dog machine other police dogs how to apprehend thieves; the destruction of \$25,000 worth of false medals in San Francisco; Congressman Gardner gives the dinner to the reserve army of the United States; serving soldiers by Lucille Lady Duff Gordon; the two divers who will try and raise the sunken submarine P-4; Mrs. Joan Willard and her four children waiting the return of her champion husband; German recruits arriving at the front in Russia; news on Sir Thomas Lipton's converted yacht; and a little bit of action against typhus fever and smallpox before taking on their work of battling against the epidemic in Serbia; the Grossman Williams at Newport, N.Y.

**The Submarine Ride** (Biograph, April 10).—Marie Norling and Joseph McDermott are featured in this single-reel drama, which has as its theme the mighty power of a great love. The daughter of a boat builder is in love with a fisherman, but a wealthy boat owner desires her. He offers to aid her father out of financial difficulties if he will force the daughter to marry him. The father attempts to use force; the fisherman is forbidden the house, and the girl, denied the love which means more than life to her, since away and dies.

**A Sad Dog's Story** (Edison, May 6).—An entirely novel arrangement in which a story of marital infidelity and treachery is told by a dog, and also incorporating the story of the dog's life. The marital difficulties disappear into this atmosphere on the advent of a baby, and the dog is rescued from the kennel and returned to his rightful owners. Herbert Prior and Robert Wright depict the feature roles acceptably. It might be added that the dog was also a good actor. Directed by Richard Ridgely.

**Cartoons in the Kitchen** (Edison, May 4).—A series of animated cartoons of the usual laughter-producing quality in which a cook reads the Green Chamber with humorous results to the dinner. Directed by Raoul Barré.

**Jack Kennard, Coward** (Edison, May 9).—A single reel story of college life, written by William Marston, prize winner of the Edison College Contest, featuring Julia Calhoun, Harry Jessiman, Olive Comstock, and Marie La Manna. A college student in financial difficulties borrows money from a supposed friend, who uses the debt as a club to make his fiancée believe that he is a coward. He proves his physical bravery in a dramatic manner by rescuing a girl from being run over by a subway train, and the interrupted course of true love again runs smoothly. Directed by Charles Bray.

**Heart-Selling News Pictorial No. 20** (April 8).—Interesting news events of the week including the opening of the new canal driving the State of Idaho an outlet to the sea; the capture of the submarine Liberty Bell at Troy, N. Y.; opening of the bicycle racing season at the Velodrome at Newark, N. J.; Colonel Ramon Flores, the only woman officer in the Mexican army, arriving in New York to purchase arms; valuable thoroughbred race horses at the Massachusetts Bay track preparatory to the opening of the racing season in New York; Lexington, Mass. High school girls have a hare and round chase; double-decked elevated railroad structure at the Brooklyn Bridges; the Harvard football squad out for the first spring practice; Grace Darling, the Heart-Selling news reporter, drives an engine up Mt. Tamalpais; German soldiers clearing up ruins in East Prussia; the arrival of the foreign military attaches with the German army at the front in East Prussia; an inspection of Austrian cavalry; just before its participation in battle; the arrival of the battleship Alabama at Hampton Roads to preserve neutrality.

**The Girl and the Matinee Idol** (Biograph, April 16).—The simple high comedy situation where a girl, in love with a popular actor, is disillusioned by being shown his wife and kids at his house, is made very enjoyable, and much more complicated and interwoven than its story would seem. After that she is willing to go back to the plain mortal who wants her. Part of her meteoric success had her given a small part in the case from the object of her veneration, and the stage manager's disgust and demand is some of the best and most noticeable acting in the reel. The offering approaches close to the limits of acceptability imposed only by the mark of a thousand feet.



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## REVIEWS OF FEATURE FILMS

## "GREATER THAN ART"

Three-Part Edison Drama Produced by John Collins. Written by Lee Arthur and Released April 26.

Lavinia Stenell ..... Gertrude McCoy  
Guy Crosby, artist ..... Edward Marie  
Pierre, art instructor ..... Henry Leon  
Count La Fleur, art director ..... Duncan McRae

The great difference in the spontaneous approval which greets this film while it is being shown, and the cold appraisal which it will receive with a little mature deliberation, may mean but one thing. Any film whose plot presentation is faulty, but does not show this fault, is usually a triumph for its director, and "Greater Than Art" may be so classed. Scenic strategy is one of his accomplishments. He shows several instances where double exposure is used to new purpose. His lighting effects are, whenever practicable, unusual. His exits are not the sheepish walkings off to which a mediocre cast has occasionally accustomed us, but—by using his camera at close up—dramatic leave takings. Mr. Collins stands for the new art in picture making in which each part is made to bear a proportionate part. It bears out a recent statement that more attention is being paid these days to general effect. This may account for the fact that this enterprising director drove his cast to the duel scene at four-thirty one morning that he might get the proper hazy atmosphere, and that he likewise had his camera pointed from the top of the Palisades of the Hudson when the just-risen sun would make an artistic backing to his cast.

The film opens with the acquaintance of an aunt and uncle to the girl's artistic career. With her departure, her relatives drop out of the play, while her own painting genius is developed under a Parisian master. An incident of the life in gay "Paris" is the saving of a starved country woman and the sending her back to America. Then her own father dies and her funds vanish. Her master pleads with the academy's trustees for her free tuition. One director is particularly impressed, but hardly by her painting ability. He informs her that his apartment is open to her in return for which her artistic progress may be prolonged. Art is the thought uppermost, and she yields.

Then the American painter arrives in the artistic quarter and brings an introduction from the girl's friend. When youth meets youth old age crumples, and our very Parisian director returns one night to interrupt their heart-to-heart conference, highly displeased, but not in the least surprised. The American agrees to a duel and the limit of suspense is reached, knowing that the Frenchman is an expert pistol shot. Roughly, the second reel ends here.

To some the last reel may drag. It describes the sacrifice of the girl who nurses the young American, blinded by the duel shot, and likewise completes one of his paintings for the salon exhibition. He is forced, finally, because of her sacrifice and a sense that he has misjudged her, due to a misread note, to forgive her, and here the play ends.

In Duncan McRae, as the superficially polite and artistically inclined director, Collins has his greatest assistance. In Henry Leon, a veteran of the stage, he has his most invaluable character interpreter. In his other actors he is, if not blessed, at least not hindered, for they fit nicely.

## "SCOTTY WEED'S ALIBI"

An Episode in the Girl Detective Series Featuring Cleo Hildeley. Written by Hamilton Smith and Produced by the Kalem Company Under the Direction of James Horne.

The title of this picture is a misnomer for Scotty Weed failed to produce an alibi that would hold water, in fact he was caught with the goods on him resulting in a most interesting story. The picture is exceedingly well produced and has some elaborately beautiful settings and some excellent photography.

Scotty Weed is a celebrated thief against whom the police have failed to get any evidence. He brazenly visits police headquarters and threatens to sue the chief unless he stops libeling him in the newspapers. While there the girl detective notices a peculiar brown spot on his right wrist. Later in the day a society woman asks for police protection at a big masquerade ball which she is giving that night and at which she intends to wear her famous diamond tiara. This latter fact has been given prominence in the newspapers and Scotty Weed on reading about it determines to steal the tiara. He first telephones the clerk in the elaborate apartment hotel in which he lives that he is sick and is going to bed and does not want to be disturbed. Then donning a masquerade costume leaves by way of the fire-escape. Arriving at the dance he successfully steals the tiara but is recognized by the girl detective by the

peculiar brown spot on his wrist. He escapes but the girl detective on raiding his room finds the masquerade costume under his pillow and later finds the tiara concealed in the large hollow brass ball of the electric chandelier. It is a well worked out detective story with great attention devoted to realism and detail.

## "AT LAST, MY LOVE"

The Final Episode in the Runaway June Series, Featuring Norma Phillips. Written by George Randolph Chester and Lillian Chester for the Reliance Company and Released on the Mutual Programme.

The denouement in this series came as a great surprise and irrespective of one's personal opinion as to the quality of the episodes that have gone before there was enough of the surprising in the last one to make up for any feeling of ennui caused by the others. In so far as originality is concerned the explanation of the various escapades of June and the other characters of the story is absolutely puerile. It is doubtful whether a weaker or more foolish ending could possibly have been devised.

To be brief, when June ran away from her husband in the first episode because she felt too independent to accept money from him she joined a moving picture company and all of the incidents which followed were merely the workings of the company in its business of producing pictures with Ned, the husband, jumping in every once in a while and "gumming" the game. The final episode shows the return of the company from Bermuda and the arrival at the studio in New York, where the final scenes of the picture are taken. Ned makes a dramatic entrance and reaches June just as she is receiving an enormously large roll of bills in payment for her work as a moving picture actress. Explanations are made in which it develops that Gilbert Blye, the man with the black Van Dyke beard, is the director of the company. The picture closes with a view of a dinner party given to the company by the director with the assembled guests drinking a toast of happiness and prosperity to the reunited couple.

## "THE RECKONING"

The Fourteenth Episode in "The Exploits of Elaine" Featuring Arnold Daly and Pearl White. Staged Under the Direction of L. D. and T. W. Wharton and Produced by Pathe.

Craig Kennedy ..... Arnold Daly  
Elaine Dodge ..... Pearl White  
Aunt Josephine ..... Bessie E. Wharton  
Perry Bennett ..... Sheldon Lewis  
Walter Jamison ..... Creighton Hale  
Long Sin ..... M. W. Hale

The Clutching Hand, the master criminal about whom Arthur H. Reeve and Charles Goddard have woven such a web of mystery, suspense and downright interest in this justly popular series of pictures, is at last discovered and discovered in a manner as scientific as the detective ability that has been shown in the previous episodes. The Clutching Hand proves to be none other than Perry Bennett, Elaine's lawyer, who has been living a Doctor Jekyll and Mr. Hyde life, one moment the dignified respectable legal practitioner in love with his client, and the next a demon of criminal venom seeking her death.

The Pathe Company cannot be commended too highly for the manner in which they have produced this serial. No expense has been spared to make it absolutely realistically perfect and this last episode discloses a bit of artistic forethought that is not only most admirable but quite remarkable. In the person of Sheldon Lewis they have carried a remarkably capable actor in a small part through the entire series in order that when the time came for a really great bit of acting that the person holding the part would be big enough to give the right kind of an interpretation. The acting of Mr. Lewis when his double identity is discovered is one of the finest bits of expressive pantomime that has ever been thrown upon the screen. Mr. Lewis deserves to be called a great moving picture actor.

The story in this last episode is one of the most exciting of the series. The Clutching Hand orders his confederate, Long Sin, to deliver a bomb to Kennedy's laboratory not knowing that the Chinaman has gone over to his enemy. Kennedy with the aid of a new X-ray machine, which in itself is really wonderful, discovers the working of the bomb and accidentally discovers a scrap of paper which serves as a clue to the Clutching Hand. With this paper he goes to Elaine's house and there sees a communication from her lawyer in the same distinctive typewriting as the paper in his possession. A raid is made on Bennett's offices and his dual identity discovered. By means of secret doors Bennett escapes and seeks refuge with his Chinese confederate, who, after obtaining the secret hiding place of the master criminal's vast store of stolen wealth, induces him to drink a mysterious drug which serves to put him in a condition of suspended animation, that mysterious state so resembling death. Kennedy and Elaine trace the Clutching Hand to the Chinese den and after examining the body carefully believe that he has committed suicide rather than be captured. The difficulties that have arisen between Kennedy and Elaine are straightened out and the picture closes with them in each other's arms.

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## MUTUAL FILMS

**When the Fire Bell Rang** (Beauty, March 23).—One has become quite used to this make of light drama, or, as here, drama with decided comedy content. That it is well done by a cast including Virginia Kirtley, Irving Cummings, Fred Gamble, and Joseph Harris may be tacitly assumed. That it should also include something new to make this little placement "so" is desirable and almost attained. For what is new also brings with it a modicum of doubt. The fire company in the small town is no slouch one. Their chief is about to leave town, when the members of the crew ring the big fire bell. The chief returns at its sound, and its clang also breaks up the wedding of his daughter by his first assistant. The young couple, however, are about to be married by a justice of the peace when the father breaks in. The bell comes to the rescue again in calling the father and chief away long enough to allow the ceremony to proceed. But what town would permit these false alarms?

**The Doctor's Strategy** (Beauty, March 31).—A practical joke forms the basis of this comedy featuring Joseph Harris and Virginia Kirtley. Had a physician in real life, however, been guilty of the prank of the one in the picture, he would very soon lose all his patients. The story is scientifically correct, and is illustrative of the power of suggestion. A crabbed father refuses his consent to his daughter's engagement, and the young man conspires with his friends to suggest to the father that he is dangerously ill. The plot is successful, and a physician, also one of the conspirators, gives a long scientific name to a simple ailment, and makes the father believe that he is dying. He gives his consent to the engagement, and then discovers that the ailment, the supposedly mortal disease is nothing but a simple affection of the scalp, causing falling hair. Most of the situations were amusing, and the acting throughout is capable.

**Reformation** (American, March 31).—Although this might be a simple subject of convict ground work and its possibilities for blackmail after escape, and such motives are so often utilized, its remarkable artistic treatment throws the plot into the background and blends the offering into an even, enjoyable film product in which each branch of picturing contributes its component part. The use of shadows as thrown by the sun, and by gas light against the window, is the most outstanding feature of this remarkable staging and photographic work. American products have risen to such a high example of camera perfection that the tendency is to allow this to pass unmentioned. The story shows the brother escaping from a house he tried to rob and running back to his sister, a suspected thief. The detective bursts in. The brother is mistaken and the sister determines to lead a decent life henceforth. In her new surroundings she is partly snubbed by her neighbors. Her brother escapes jail and comes directly to her while the detective also determines to watch her. He sees the tell-tale shadow on her window and bursts in. The brother would kill the plain clothes man, but his sister dissuades him, even to the extent of going back to jail.

**In the Sunlight** (American, March 30).—A country doctor, a cocaine fiend, swears his wife and baby to achieve fame in the city, and there on account of his addiction to the drug dwells lower and lower until at last while seeking a ride on a freight train, which is wrecked, he is reported killed. The doctor that takes over his country practice falls in love with his wife, and they are about to be married when the former husband, now a tramp, appears. There is commotion for a moment, but he conveniently drops dead at his wife's feet, and she is allowed to spend the rest of her life in the sunlight of her love. The timing of the opening scenes could have been better done.

**The Problem** (American, April 9).—What does a child owe its parents, and what does she owe herself is the theme of this interesting story in which a young girl in love with a man only moderately well off is refused her mother's consent to the marriage on the ground that the mother has spent a large amount of money on her education and it is her duty to make a wealthy marriage. The mother falling asleep dreams a dream in which a horrible series of events take place relative to the girl's life with a wealthy husband, and on awakening makes the disclosure and her father is completely changed of heart and consenting to their marriage. Edward Coxen, Winifred Greenwood, and Josephine Ditt have the principal parts.

**Oh, Daddy** (Beauty, April 14).—Competition is here between the members of the family, daddy and his two boys for the new widow neighbor, furnishes this one-reeler with comedy vein as contributed by the usual Beauty quartette of actors. It is bright, funny, if not unexpected, and is nicely put on, being altogether another acceptable addition to the list of one-reel offerings of lighter veined legitimate comedy.

**The Beauty Bunchers** (Keystone, April 15).—Such a simple little thing as a piece of slippery soap takes Charles Murray several hundred feet. He is making a vain attempt at washing the face of the Beauty girl. The rest of the reel includes funny situations, as when a couple of women come for treatment. A swimming pool, with slippery sides, briny referred to from time to time gives a fairly accurate notion of how the film will end. It is typically Keystoneish in that it kept a large Broadway audience—a somewhat biased crowd—in constant gales of laughter. It resembles other Keystone comedies in that it is a decided hit.

## INDEPENDENT FILMS

**Picturesque Andalusia** (Pathé).—The simple customs and picturesque surroundings of the Andalusian peasants are here treated in normal and tinted scenes. The subject is one of the Spanish series issued by this company, and is on a reel with "Colonel Homa Lar Signs the Pledge."

**Colonel Homa Lar Signs the Pledge** (Pathé).—J. K. Gray continues to equal, if not to surpass, the best that is being done in this animated feature work. Certainly no funnier or more naturally moving personality than this colonel of his is to be found in films; and the colonel is especially funny this time. He enters the club and drinking too much, has a terrible time getting home. His adventures at his own doorstep with the vanishing keyhole are good for many a hearty laugh. The subject is linked to "Picturesque Andalusia."

**Their Own Ways** (Edison, May 18).—An exceedingly good character study, written by Elizabeth Miller, and in which John Sturgeon and Mrs. Wallace Braslin play with very fine bits of acting. An elderly farmer and his wife visit their wealthy daughter and her husband in the city, but cannot be happy because they have nothing to occupy either their hands

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THANHOUSERS—Tuesday: "Monsieur Nickols Dupree" (May 4). Two reels.  
 Sunday: "Love and Money" (May 9). One reel.  
 FALSTAFF COMEDY—Friday: "A Scientific Mother" (May 7). One reel.



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or their minds. They stand being waited on by servants as long as possible; and then, snatching their opportunity, steal quietly back to the farm, where their long-accustomed activities about the place bring back their happiness. Well directed by Charles M. May.

**Just Tramps** (Pathé).—Two tramps observed from a freight car and indulged in a mixture of slap-stick maneuvers; and lastly, with people hot on their trail, take the next freight out of town. It lacks novelty of ideas, the means which make this sort of offering a success.

**Monuments of Pisa** (Pathé).—Ending with the best known, the leaning tower, this colored part reel takes us through the different columns of the city of the Italian town. It is on a reel with "Studies in Innocent Life." Studies in Innocent Life (Pathé).—The moths and butterfly families are here taken up, and, as in some of the other nature series, rare species are the only ones treated. The unusual forms of life are full of interest. The subject is split with "Monuments of Pisa."



## REVIEWS OF FEATURE FILMS

## "ON THE NIGHT STAGE"

Five-Part New York Motion Picture Feature Produced by Thomas Ince from His Own Scenario, Collaborating with C. G. Sullivan. Released as a Mutual Masterpiece.

Texas ..... William S. Hart  
Belle, his girl ..... Rhos Mitchell  
The Sky Pilot ..... Robert Edison  
Handsome Jack ..... Hershell Mayhall

Although it has seemed that this company in past times had revived the old West as few have been able to do it and revived it so frequently that there seems no chance of failure, the conclusion must be, after viewing this film, that they have been holding something back. One feels that an extra effort was made for this feature and the result is evident in just that much more attention to detail, or bits of business here and there that make the West seem most real where before it was real enough.

It is almost useless to dwell on the all-very indecisions that tell the wild story of this rugged period. The stage coach is there; so is the frontier town, or rather two of them. Long stretches of winding road for the racing coach are unmarred by any anachronisms such as modern buildings as are usually present. One may truly picture the West of boundless prairie and bill tracts with here and there a town where, to use a modern phrase, things were "wide open." It is of this combination saloon and dance hall atmosphere that this company has proven itself the masters.

The film opens with a very brief and cleverly executed hold-up of the stage coach in which the minister arrives, the next evening, at the town where he is to make his home. Passing over those things which go to make up the "atmosphere," we find him concerned in the saving of one Belle, an inmate of the dance hall and the girl of the road agent who held up the coach.

His efforts at saving her soul end in his falling in love with her. While the minister is a complacent soul, yet one who proves his fighting mettle in several bar-room encounters, the real lead in Texas, the road agent who becomes the minister's admiring friend after one particular melee, and who decides to give up the girl to a man he acknowledges is better than he. After happy marital life for some months the wife goes to visit a friend in a neighboring town. Her indiscretion of going to the dance hall that night brings the determination of Handsome Jack that he will call on the woman in the next town, telling her to be ready to go to the ball with him. He knows her story and also her dread that her husband will find out about her visit. Friend Texas hears of the visit to the dance hall and goes to his former girl to find out about it. Learning the truth, he meets the night stage on which the gambler Jack has promised to call and walks him through the desert for many miles and pointing a straight way out of the country bids him never return.

Doubtless the success of William S. Hart in the role of the gruff, almost forbidding looking cowboy in previous pictures has rightfully suggested that he play the lead here. Mr. Hart's is a face that photographs to a nicety. Small wonder, then, that he should be able to monopolize the action, for one follows his moves with the fascination that a snake has upon his feathered prey. It is an all-around good cast, as one may surmise where Shorty Hamilton was used in a minor part, but it was entirely dwarfed by the work of Mr. Hart. It is a picture in which the character will persist after the story is forgotten.

## "HER BURIED PAST"

Two-Part Detective Drama, Produced by F. A. Kelsey for the Majestic Company and Released March 14.

Muriel, reporter ..... Florence Crawford  
Mrs. Madison ..... Irene Hunt  
Her Husband ..... W. H. Brown

Girl reporters seem, accidentally of course, to be in the height of vogue for the moment, and one of their favorite diversions, a most presentable story for pictures, is that of proving themselves smarter than the regular detective force. This offering, however, has a foundation of truth. Several years ago a New York reporter traced a murderer by a fragment of cloth, searching the wholesale and retail market to trace the purchaser of the garment represented by this torn piece. Such is the nature of the girl reporter's find in this case, carried on, we think, so that all may understand, although not bristling with redundancy of explanation.

Having traced her quarry, she sits down, notebook in hand, beside the wife of the rich manufacturer, who unburies her story to her own relief and the partial sympathy of the audience, who have doubtless witnessed pictures before that would justify a betrayed woman killing her heartless betrayer. It goes on to relate how, after being left by this man, she worked at the furniture factory as stenographer and married her employer. Then the man returned to blackmail and in one interview she shot him. The reporter weeps, is sorry, thinking of her own mother and other memories, but what can you do? The press is inexorable and the evening edition must contain her story.

Mrs. Furniture Manufacturer's wife waits, pistol in hand, for the headline story, and instead reads that the coroner's verdict was suicide, the reporter having decided that it were better to save a soul than to pander to the sensationalism of a multi-

tude. Lastly, the wife helps to pay a debt her husband's company was pressing against the reporter's mother.

The subject is not exactly fresh, but it is presented in a most creditable manner both as regards acting and direction.

## "UNCLE JOHN"

Imp-Universal Feature in Two Reels. Written by William Audison Lathrop and Directed by Lucius Henderson. Released March 26.

The Uncle, landlord ..... Etienne Girardot  
The Girl Artist ..... Violet Mercereau  
The Nephew ..... William Garwood

William Lathrop has had a script accepted by the Universal Company which is far superior to their usual product. If the situations here depicted were true, it would be a very heartrending story, and the film is so well pictured that it almost does seem true. It achieves what so many more elementary scenarios are also after—heart interest, and carries with it the interest and sympathy of the most calloused as well as the most elementary audience. The above trio working on a good scenario with such an able director has made this one in a thousand release. It is the best Universal release we have seen in months.

The poor girl who paints befriends the three orphan children across the hall. The event of the week with which the reel opens is the visit of the rent collector. He is usually paid in pennies. One day the nephew of the old landlord does the collecting, pities the orphans, falls in love with the paintress, and returns to ruminate over the hard lot of the poor. Like most people with their eyes newly awakened he determines to buy the tenement, meaning, of course, to bring the millennium to all its tenants. His uncle refuses to sell, and they quarrel. Thereafter the uncle is injured, climbing the steps of the tenement, and taken into the room of the three orphans. They take care of him, and his character is considerably modified. A fire precipitates the climax, nephew recognizes uncle, and better times are assured, for the two tenants in whom we have been particularly interested, at least.

Unlike Other Girls (Rev. April 29).—A two-part drama of country life featuring Pauline Bush and Ray Gallagher, and in which Miss Bush does a very able bit of acting. The story deals with the attempts of some capitalists to obtain the right-of-way for a new railroad from a farmer and his wife; and after much haggling, and the attempt to use oppressive methods on the part of the capitalists, the farmer is successful in obtaining his price. The love story that is introduced is quite a pastoral idyll, and adds greatly to the interest of the film.

Unfounded Jealousy (Rev. May 1).—We may as well follow the manner of the caption and tell at once that the plot is just what its heading suggests. This unfortunate habit, which in other circles is known as "soiling the beans," allows us to guess at once that a wife is going to be jealous of her husband; and so it is. Two other two figures—for there are but the four throughout the length of the play—are his wife's sister and their precocious child. The sister arrives; a very pretty sister, who contrasts with the matronliness of the wife. Then the sister decides to lend the foolish husband money—for he has been gambling and wants to pay up his debts—and this leads to dire suspicion on the parts of the mother and, as we have said, precocious child. There are times, indeed, when this four-year-old seems to know more than her mother. At any rate the drama, being carried out between these limited numbers, made it intimate in sense. It might have ended with a simple explanation; but the horse on which the sister rides for the money runs away and throws her. This entails the ending of the child, who was riding behind. At any rate, all is finally explained, and wife and husband make up. Meanwhile the sister and child are down by the seashore gazing toward the right at the penguin spotted rock that juts into the water, while toward the left the child throws alibies of nourishment to the basking and barking seal lions.

The Day of Reckoning (American, April 26).—A well-written two-part drama based on the impossibility of achieving happiness, with a lie as the foundation on which the structure is built. A young girl deceived by a fake marriage is deserted by the man who seduced her. Later she has a baby and, becoming poverty stricken, is forced to leave the baby with a friend while she seeks work in another city. There the owner of the department store in which she finds employment, falls in love with her and a marriage follows. She does not tell him of her former experience or the existence of a child, but has it sent to her as the child of a friend who had died. Later her seducer finds her, and threatens to disclose their former relationship, unless she submits to blackmail. She consents, and after much hesitation, there is a reconciliation brought about by the little child.

A Delayed Reformation (Lubin, April 22).—Shannon Pitts is the author of this well-written two-part thief drama, in which Little Leslie and Jack Standing are featured. The wife of a judge, in order to save her brother, a pickpocket, from jail, goes to a man of questionable reputation to obtain the necessary money. The brother promises to reform, but cannot, and, returning to his old haunts, picks the pockets of most of the members in a club to which the judge belongs. Seeing the picture of his sister in the back of the judge's watch, he rises to realize his weakness and, walking up to the judge, he confesses. As an experiment in criminology, the judge, without knowing his identity, takes him home. It is the same night on which the money lender is to come for the repayment of his loan, and the brother, in order to protect his sister's honor, after getting rid of the money lender, confesses that he is the thief. The judge later discovers the receipt given by the money lender to his wife, and believing that he has sent an innocent man to prison drives his wife from home and obtains the release of the brother. The brother confesses again, and there follows a reconciliation between the judge and his wife. The story is well worked out and exceedingly well acted. Joseph Smiley was the director.

## VITAGRAPH

## "BOOBLEY'S BABY"—Comedy

Monday, April 26  
He buys it at a store. It's a great traveling companion, but a source of trouble. He throws it overboard and is blessed with twins. Presenting Mr. and Mrs. SIDNEY DREW.

## "THE LADY OF THE LIGHTHOUSE"—Drama in Three Parts

Tuesday, April 27  
Broadway Star Feature  
She is known by her good works. They are light and cheer to others and a joy to herself. ROSE TAPLEY and LIONEL ADAMS in the leads.

## "THE BOARDING HOUSE FEUD"—Comedy

Wednesday, April 28  
Competition and opposition start things. Billy's uncle takes a hand in the warfare and peace is declared to everybody's satisfaction. With BILLY QUIRK and CONSTANCE TALMADGE.

## "STRICTLY NEUTRAL"—Comedy

Thursday, April 29  
In self-preservation, Pietro remains strictly neutral. The combatants are still fighting, while he is still running. With FLORA FINCH and KATE PRICE.

## "THE SORT-OF-GIRL-WHO-CAME-FROM-HEAVEN"—Comedy

Friday, April 30  
She's a rare apple, but you are apt to meet her any day. Here's your chance. Presenting EARLE WILLIAMS and ANITA STEWART.

## "A PILLAR OF FLAME"—Two-Part Drama

Saturday, May 1  
By fire the daughter is saved through the daring and thrilling folly of her mother. With NORMA TALMADGE, HARRY MOREY and ADELE DE GARDE.

## Six a Week, Including a Three-Part Broadway Star Feature

"CUTIE'S SISTER"—Comedy  
"A CHILD OF THE NORTH"—Two-Part Drama  
"A LILY IN BOHEMIA"—Comedy  
"THE PINK HONEYMOONERS"—Picturesque Romance  
"THE VANISHING VAULT"—Comedy  
"THE BREATH OF ARABY"—Three-Part Drama  
Broadway Star Feature

MONDAY, MAY 3  
TUESDAY, MAY 4  
WEDNESDAY, MAY 5  
THURSDAY, MAY 6  
FRIDAY, MAY 7  
SATURDAY, MAY 8

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SHADOWS OF THE PAST	3 Parts	SYLVIA GRAY	4 Parts
MR. BINGLES' MELODRAMA	3 Parts	THE LITTLE ANGEL OF CANYON CREEK	3 Parts
MY OFFICIAL WIFE	4 Parts	THE MAN BEHIND THE DOOR	4 Parts
UNCLE BILL	3 Parts	C. O. D. From the Play	4 Parts
THE FAINTED WORLD	3 Parts		
A FLORIDA ENCHANTMENT	3 Parts		

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## REVIEWS OF FEATURE FILMS

**Matty's Decision** (Gold Seal-Universal, April 27).—Decision being the one and only original "Big Six." Christopher Matheson is also a mighty good moving-picture actor; and, while this two-part story is written around baseball, that popular sport is of minor interest compared with the strong love interest that has been introduced. Two baseball players, rough-housing in their rooms, accidentally throw a baseball out of the window, which lands on the head of a young lady, Dorothy Phillips, who is passing. She enters with a policeman to make a complaint, but, on finding that the offender is the reliable "Matty," changes her tune and invites the two ball players out to call upon her. Both the boys fall in love with her, and she finds it impossible to choose between them. A baseball game is at last decided upon as a way out of the difficulty, and Matty's rival knocks the winning home-run. There is some question about the runner touching first base, and the matter being put up to Matty, he decides in favor of the runner, thereby losing the girl. His rival, however, sees that his love is so great that at the last moment he decides to relinquish the young lady, and calmly turns her over to "Matty." The picture was well acted throughout.

**The Clairvoyant Swindlers** (Kalem, May 5).—An episode in the "Girl Detective" series, written by Hamilton Smith, which exposes the methods used by fake disciples of the occult sciences to dupe their gullible victims. This episode also serves to introduce Martin Hale as the new girl detective, and, judging by her work in this picture, she will add greatly to the value of the series. A wealthy man interested in the occult is persuaded to attend a seance, where he is so surrounded at the mystic table revealed to him that he agrees to follow explicitly the advice of the alleged adept in regard to the investment of ten thousand dollars. His daughter suspects that the whole thing is a fake and calls upon the police. In company with the girl detective she attends a seance; and while there Martin exposes the swindlers and arrests the perpetrators. The confederate is also arrested, just as the wealthy donor is handing him a check in exchange for some worthless mining stock. The picture has been produced in an elaborate manner, with beautiful interior settings, and the acting throughout was of a high order of merit. The exposition of the methods of the fake Oriental adepts was also very well executed.

**A Palace of Peace** (Lubin, April 14).—Edgar Jones and Louise Huff add herewith to the numerical record of "fool" plays they have to their credit. The story takes place in the "back mountains," where the son of one family loves the daughter of another. A long-held mortgage is the cause of the intense hatred between the two clans. A killing further accentuates the deadly purpose. Thereafter much fighting occurs; too much, in our opinion, for refinement through the woods and ripe slaughter occupies much space. The waste of action which should consist of this large-numbered attack and counter maneuver is also not probable in some of its most vital points. Edgar Jones directed; H. A. Blackman is the author.

**The Tramp** (Kalem, April 13).—You would really be surprised to see how much fun Charles Chaplin gets out of a brick, or a pitchfork, or whatever he takes up. And later, when he is sent out to milk the cow and, by mistake, meets the bull, as in the old yarn, the house rocks with laughter. Certainly the work of Charles Chaplin has never been any funnier than here, and that is saying as much as is, within the circumstances, possible. Fitz that he must carry the whole film himself. One laughs at the other characters, but only when they are being knocked down, or when he plays some trick on them. He is represented as a tramp, and in helping save the farmer's daughter earns the gratitude of the farmer who puts him to work. This allows of the whole episode of fun he may create in trying to reconcile himself to his new and distasteful environment. The very end is rather dramatic, in connection, and falls flat by reason of its contrast, with the tempo of what had preceded. Also, the photography, at times might have been clearer, and there were instances where working a little closer to the camera would have brought the comedy of his expressions out better.

**An Opal Ring** (Kalem, April 9).—A two-part drama written by Justus Miles Forman and featuring Beverly Bayne which, while not new or original in its subject matter, is well told and interesting. A wealthy young man wagers that the first pretty girl he meets on the street will give him a kiss, in payment for a beautiful opal ring which he has just purchased. The first girl he meets does, and, following her to her home, he is mistaken for a detective who has been engaged to guard her. While showing her the plans of the city, the girl recognizes a band of conspirators, who are seeking to make way with her, but calling on the young man for aid they manage to escape; not, however, until the man has been pretty well battered. The next morning, without any explanation, the girl decorates him with a jeweled order, saying that her position forbids her to explain, and the man presents her with the opal ring, incidentally receiving the kiss in exchange. It is not until he returns to his own apartment that he discovers that his companion in adventure is a fugitive queen seeking refuge from those who would steal her throne. The picture is incomplete, in that it leaves a lot to be inferred. The fight in which the young man overcomes four hungry conspirators in less time than it takes to tell about it was poorly done.

**Barber's Battle the War** (All-Edell).—This single reel comedy, the first offering of a new company, has an exceedingly novel idea, as its basis, and is extremely well executed. The care which has been expended on imitating the crowned heads of Europe, deserves special commendation. A genial Irishman, a great lover of peace, has great success in settling little neighborhood feuds, four being his record in one day, and falling asleep in front

of the fire drama that he is the President of the United States, and that it is his duty to settle the war in Europe. His assemblies the crowned heads of the warring nations around a table in the White House, and after delivering a long and impassioned speech gets them to place their signatures to a treaty of peace. On waking, what is his great surprise to read in an extra just off the press that peace has been declared, and he is deeply convinced that he and his scheme is responsible for it. Joe Sullivan handles it in a sympathetic manner. The picture was produced under the direction of J. A. Pittenger, who deserves commendation for the able manner in which it was staged and the care devoted to realism and continuity.

**The Moment of Sacrifice** (Thanhouser, April 18).—A good two-part story of army life, with several exciting moments and the suspense well sustained. As most of the exteriors were taken at Fort Simpson, a real army atmosphere is obtained, which adds greatly to the picture. The plot is rather intricate, dealing with the stealing of some plans by an international spy and their recovery by a young army officer, who in the end proves to be the son of the spy who stole the plans. There is an exciting climax, in which the father is forced to sacrifice his life in order to save that of his son.

**A Jigsaw Movement** (Kalem, April 11).—American alone, an English cockney with monkey mannerisms, and a Kayastha way of doing things are combined, as usual, in giving Charles Chaplin a vehicle for two-reel aspirations. With or without ideas he is funny. He has at his command the hard-learned tricks of the legitimate, and may have besides a lot of novel ideas. He resurrects the French count of former releases, whom he dub "Hi-Ha," and then proceeds to cut out the count with the scissors whom father wants her to marry the count. The best bit of business occurs when Chaplin is seated at table and is served with hot coffee. A gulp is followed by a hasty intake of breath, and then a cloud of steam issues from his mouth and nostrils. I do not see the merit of this, but say some going and in this he succeeds for a full reel and a half, until the title of the offering is explained by his clapping with the girl in an old automobile. This part of the picture, far from becoming an uproarious pursuit, remains a stiring chase, in which the girl we take it for granted that film patrons know that a hero, a heavy, a girl, and several minor characters, such as a father, policeman, and others, are the usual complement on which all these offerings are based.

**The Sins of the Fathers** (Majestic, April 15).—The marrying by an American girl of a Chinese merchant, in preference to a political gangster her saloon-keeping father prefers, gives the story an immediate "punch," and thereafter it is swift-moving melodrama. Years elapse, and the American woman, the subject of matrimonial slave of the Chinaman, with a very pretty daughter and son of about the same age. The neighboring highlanders try to buy the pretty half-Chinese girl; and the objections of the mother, as well as those of the brother and his friend, divide the story and furnish the excitement in the receding of the girl from the hands of the clan. In the course of events her father is killed; and with this obstacle removed the whole family, including the American friend, move to the country where they will be removed from the death notices of the Ya Ya Sins Ya, or whatever the clan may be called.

**A Man For All That** (Hollance, April 17).—A new wrinkle to the ex-convict story, if nothing else, would be the contribution of this two-reeler. It is in line with Hollance's release of a number of films for heart interest, in keeping with the story is the camera work, the acting, and the way the story is presented. As told, it relates the release of a convict and his befriending a young boy in a strange town, the boy taking him in his house, where the convict finds a home. When love between him and the sister of the family seems imminent he decides to leave, knowing that it is better than a confession and suffering on the part of the girl. He meets the detective who originally had him arrested for the crime which sent him to jail, and the detective takes him back to the house which he has just left. Seated on the veranda, with the full family gathered around, he tells the original story of the arrest, and then, subsequent to the convict's release from prison, the accidental finding out of the real perpetrator of the crime for which he was sent away. It is thus seen by means of flashbacks, inserts, stories within stories, to be a rather complex affair; but it is very well handled. The worst criticism is that, seated on their farm, the family now broad acres and fruit orchards on two sides, trees on a third, a circus parade passing through populated and built-up streets on the fourth, and there was still room on the fifth for a prison, a sort of menace to the ex-convict who was unable to forget his past; all of these were visible from the same place.

**Bliss's Brothers** (Vitaphone, April 17).—Van Dyke Brooks, aided by a cast which included such clever co-workers as Norma Talmadge, B. Franklin Drew, Donald Hall, E. A. Turner, and Richard Leslie, has done wonders with a script, by no means weak, contributed by W. A. T. Maxon. Mr. Brooks' endeavor, seems to set much reality in his home scenes; and, what is further, he senses the tempo of its production to a nicely, for it moves from beginning to end in an even, appropriate pace. The plot opens with the outcropping of the sun, in the house, who presently goes away West. His promise to abstain from drink is soon broken, and he gets into a shooting scrape with the mining engineer. The latter leaves, believing the other man mortally wounded. In the big city he meets the mining engineer through circumstance, and love is quickly formed. Then, seeing the picture of her brother, he realizes and confesses. A letter opportunely arrives which dispels his belief that he has killed her brother, and also makes possible the match. It is prettily pictured, but drags slightly at times.

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